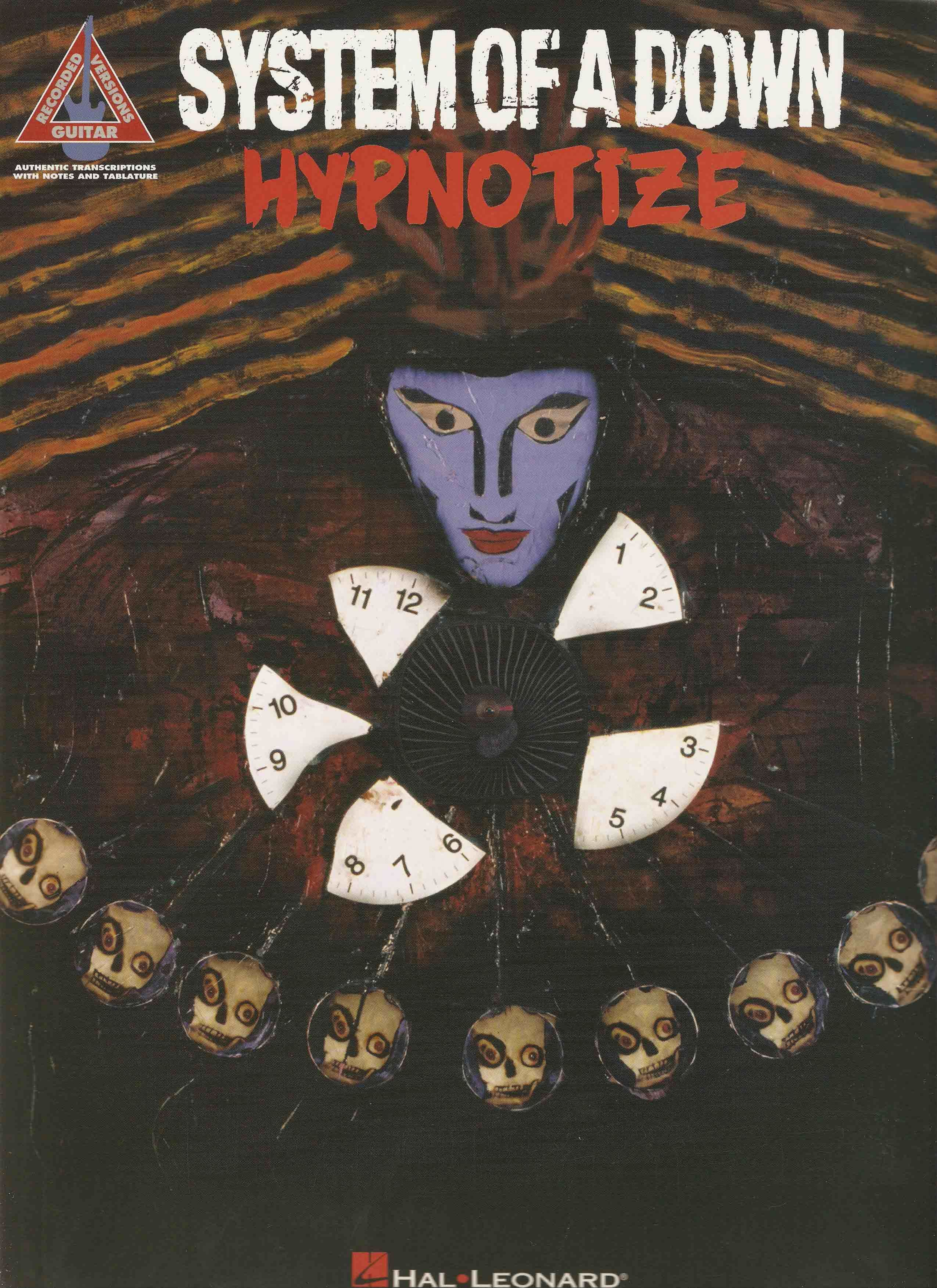




SYSTEM OF A DOWN

HYPNOTIZE

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE



HAL • LEONARD®



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

SYSTEM OF A DOWN

HYPNOTIZE

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Music transcriptions by Pete Billmann and Dave Stocker

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HAL•LEONARD®
CORPORATION

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Attack

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately fast ♩ = 165

E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5

Gtr. 1 (dist.)

f

P.M. -----|

P.M. -----|

T
A
B

13 12 13 12 13 12 13 12 12 0 0 0 0 0 0 13 12 13 12 13 12 13 12 12 0 0 0 0 0 0

E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 N.C.

P.M. -----|

13 12 13 12 13 12 13 12 12 0 0 0 0 0 0 13 12 13 12 13 12 13 12 12

1., 2., 3.

Quadruple-time feel

E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5

E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 1 & 2 (dist.)

f

P.M. -----|

P.M. -----|

13 12 13 12 13 12 13 12 12 0 0 0 0 0 0 13 12 13 12 13 12 13 12 12 0 0 0 0 0 0

Refrain

End Quadruple-time feel

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Gtrs. 1 & 2 tacet

**D7(no3rd) Gm/D

D7(no3rd)

Breath - ing — each oth - er's

Rhy. Fig. 2

*Gtr. 3 (clean)

Chorus

End double-time feel

D5 C5 Bb5 A5 C5 Bb5 C5 Eb5 D5

dream - ing of the day that
 dream - ing of the day that
 bleed - ing 'til the day that

we at - tack. — At - tack, at - tack your fe - tal

P.M. ————— P.M. —————

12 12 12 12 10 10 10 10 8 8 8 8 7 7 7 7 10 10 10 10 8 8 8 8 8 8 10 13 12 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Bb5 C5 Eb5 D5

Bb5 C5 Eb5 D5

ser - vi - tude. We at - tack. — At - tack, at - tack, at - tack with pes - ti - cide. We at - tack. —

P.M. ————— P.M. —————

0 0 0 0 0 0 0 0 8 10 13 12 0 8 10 13 12

1.

To Coda

Bb5 C5 Eb5 D5 Eb5 F#5

— All the years of prop - a - gan - da. We shall at - tack. —

P.M. —————

(12) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 8 10 13 12 13 16 16 16 16 16 16 16

G5 F#5 D5 Bb5 C5 Eb5 Eb5 F#5

At -

P.M. - - - - -

16 17 16 0 8 8 10 13 (12) 13 16 16 16 16 16 16 16 16 16 16 16 16 16

Interlude

Quadruple-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

tack. _____

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

At - tack! _____

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

End quadruple-time feel

Refrain

Gtr. 3: w/ Rhy. Fig. 2

D7(no3rd) Gm/D

D7(no3rd) D

D7(no3rd) Gm/D

D7(no3rd)

Breath - ing _____ each oth - er's lives. Hold - ing _____ this in

D Gm/D D7(no3rd) D5 D(b9) Gm/D Gsus4/D G5/D

mind, that if we fall, we all _____ fall and we fall a -

Gtr. 3: w/ Rhy. Fig. 2

D D7(no3rd) Gm/D D7(no3rd) D

lone. _____ Breath - ing _____ each oth - er's lives.

Gtr. 3

Gtr. 5 (clean)
8va -

Gtr. 6 (clean)
divisi
mp

10 11 10 0 0 0 0 18 18 18 18 18 18 18 18 17 17

Gtr. 4 (clean)

mp

6 6 6 6 6 6 6 6 6 6 5 5

D7(no3rd) Gm/D D7(no3rd) D

Hold - ing _____ this in mind, that

8va -

8va -

17 17 17 17 17 17 17 17 18 18 18 18 18 18 18 18 18 18 17 17

5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 6 6 5 5

Gm/D D7(no3rd) D5 D(b9) Gm/D

if we fall, we all fall and

8va

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 18 18 18 18 18 18 18 18

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 20 20 20 20 20 20 20 20

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8

D.S. al Coda

Gsus4/D G5/D D

we fall a - lone.

Gtr. 5

8va

Gtr. 6

18 18 18 18 18 18 18 18 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

20 20 20 20 20 20 20 20 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

Gtr. 4

6 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Gtr. 3

10 11 10 11 10 11 10 11 10 11 10 11 10 11 10 11

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

⊕ Coda

E♭5 F♯5 G5 F♯5 D5 B♭5 C5 E♭5 D5

At -

P.M. -----

(12) 13 16 16 16 16 16 16 16 16 16 17 16 0 8 8 10 13 12

(12) 13 16 16 16 16 16 16 16 16 16 17 16 0 8 8 10 13 12

Bridge

Half-time feel

D5 B♭5 C5 E♭5 D5

tack all the homes and vil - lag - es. At -

P.M. -----

P.M. -----

12 0 0 0 0 0 0 0 0 0 0 0 0 8 10 13 12

12 0 0 0 0 0 0 0 0 0 0 0 0 8 10 13 12

B♭5 C5 E♭5 D5

tack all the schools and hos - pi - tals. You at - tack

P.M. -----

P.M. -----

12 0 0 0 0 0 0 0 0 0 0 0 0 8 10 13 12

12 0 0 0 0 0 0 0 0 0 0 0 0 8 10 13 12

B \flat 5 C5 E5 D5

all the rapes and pil - lag - es. We shall at - tack. —

P.M. ——— V P.M. ———

12 0 0 0 0 0 0 0 0 0 8 10 13 12

12 0 0 0 0 0 0 0 0 0 8 10 13 12

Outro

E \flat 5 F \sharp 5 D5 F \sharp 5

(12) 13 16 16 16 16 16 16 16 16 16 16 0 7 6 7 6 7 6 7 6

12 13 16 16 16 16 16 16 16 16 16 16 0 4 4 4 4 4 4 4 4

E \flat 5 F \sharp 5 G5 F \sharp 5 E \flat 5

string noise

7 6 7 6 7 6 4 7 8 7 4 4 3 4

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

F \sharp 5 G5 F \sharp 5 B \flat 5 C5 E \flat 5 D5 N.C.

We shall at - tack. —

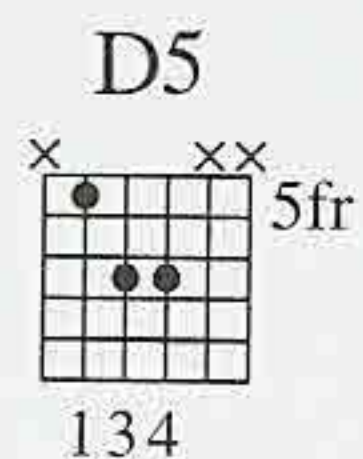
P.M. ——— V P.M. ———

7 6 7 6 7 6 8 10 13 12 0 0 0

4 4 4 4 4 4 4 4 4 4 0 0 0

Dreaming

Words and Music by Daron Malakian, Serj Tankian and Shavo Odadjian



Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Fast Rock ♩ = 178

*D5

Gtr. 1 (dist.)

mf
P.H.

14	0	0	13	0	0	12	12	0	0	11	10	0	0		
14	14	0	0	13	0	0	0	12	12	0	0	11	10	0	0

*Chord symbols reflect basic harmony.

14	0	0	0	13	0	0	0	12	0	0	0	11	10	0	0
14	0	0	0	13	0	0	0	12	0	0	0	11	10	0	0

Verse

D5

1. For _____ to - day, we will take the

Riff A

***Gtrs. 1 & 2 (dist.)

End Riff A

f

14	0	0	13	0	0	12	0	0	11	0	0
14	0	0	13	0	0	12	0	0	11	0	0
14	0	0	13	0	0	12	0	0	11	0	0

***Composite arrangement

Gtrs. 1 & 2: w/ Riff A (1 1/3 times)

bod - y parts and put them on the wall.

A5 Bb5 D5 A5 Bb5 D5 E5 Eb5 D5 C#5 E5 Eb5 D5 C#5

For treat - ed in -

Gtrs. 1 & 2 Rhy. Fig. 1 End Rhy. Fig. 1

dig - e - nous - ly, dig - e - nous - ly. Hu man right is

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

E5 Eb5 D5 C#5 E5 Eb5 D5 C#5 E5 Eb5 D5 C#5 E5 Eb5 D5 C#5

pri - vate blue chip, pry.

E5 Eb5 D5 C#5 A5 Bb5 D5 A5 Bb5 D5

pri - vate blue chip, pry.

Rhy. Fig. 2 End Rhy. Fig. 2

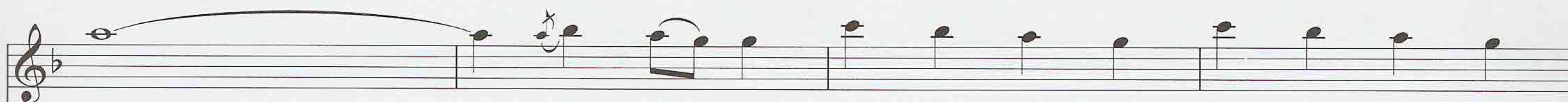
Gtrs. 1 & 2

pri - vate blue chip, pry.

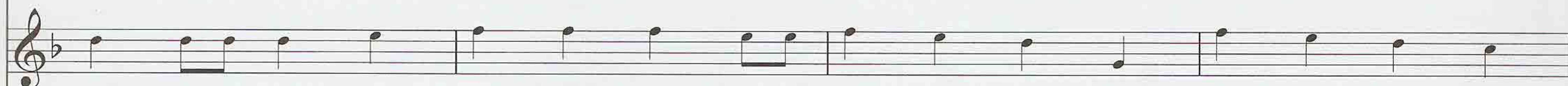
Pre-Chorus

Double-time feel

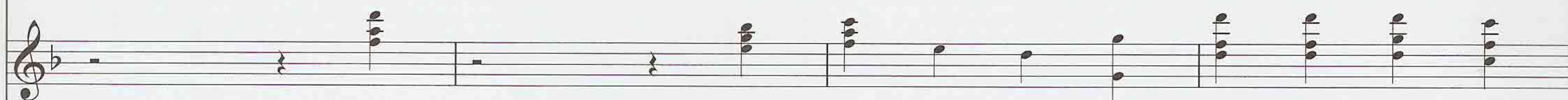
E5 D5 Eb5 D5 C#5 D5 E5 D5 Eb5 D5 C#5 D5 E5 D5 Eb5 D5 C#5 D5 E5 D5 Eb5 D5 C#5 D5



For _____ treat - ed in - dig - e - nous - ly, dig - e - nous - ly.



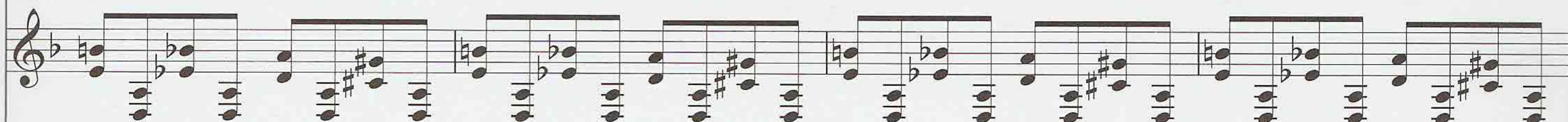
(We're the pro - phet - ic gen - er - a - tion of bot - tled wa - ter, bot - tled wa - ter.



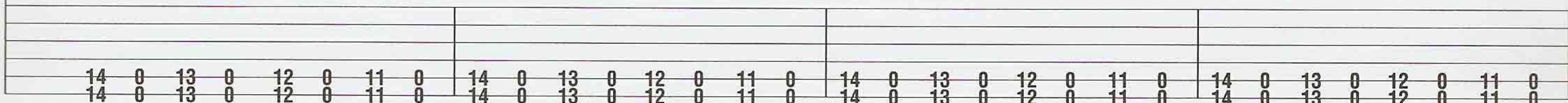
('ic, 'ra - tion of wa - ter, bot - tled wa - ter.

Rhy. Fig. 3

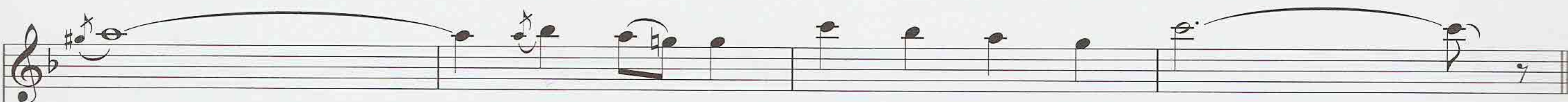
Gtrs. 1 & 2



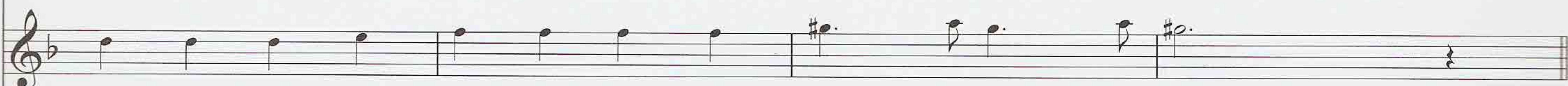
P.M. -----



E5 D5 Eb5 D5 C#5 D5 E5 D5 Eb5 D5 C#5 D5 E5 D5 Eb5 D5 C#5 D5 A5 Bb5 D5



Hu - man right is pri - vate blue chip, pry. _____

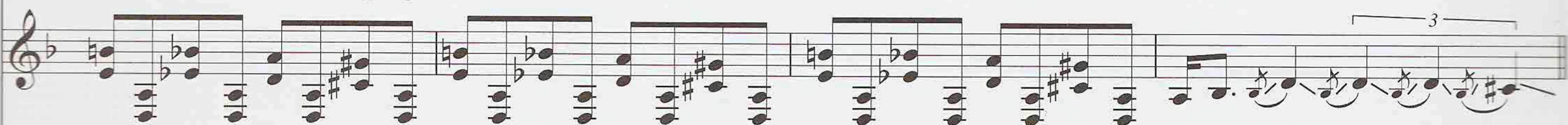


Caus - ing poor pop - u - la - tions to die, to die, to die.)

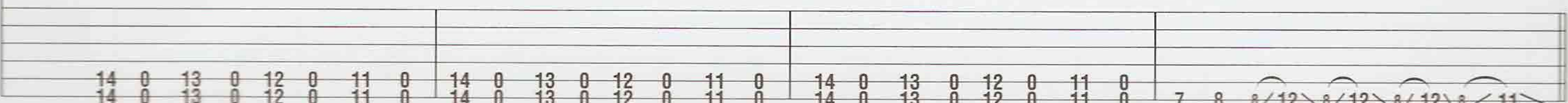


Pop - u - la - tions to die, to die.)

End Rhy. Fig. 3



P.M. -----



Chorus

Half-time feel

D5

G5

You, _____ you went be - yond _____ and you lost it

Rhy. Fig. 4

End Rhy. Fig. 4

Eb5

F#5

G5

A5

all. _____ Why _____ did you go _____

Gtrs. 1 & 2: w/ Rhy. Fig. 4

D5

G5

_____ there? _____ From be - yond, _____ { 1., 3. you } saw it
2. we }

To Coda 1

To Coda 2

End half-time feel

Eb5

F#5

G5

A5

all. _____ Why _____ did you?

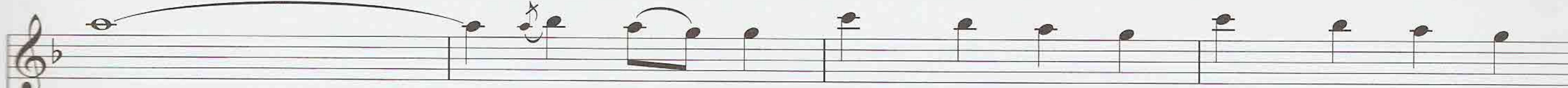
Gtrs. 1 & 2

Verse

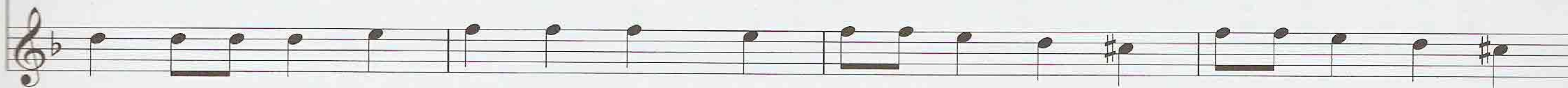
Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

E5 Eb5 D5 C#5 E5 Eb5 D5 C#5 E5 Eb5 D5 C#5 E5 Eb5 D5 C#5



For _____ treat - ed _____ in - dig - e - nous - ly, dig - e - nous - ly.

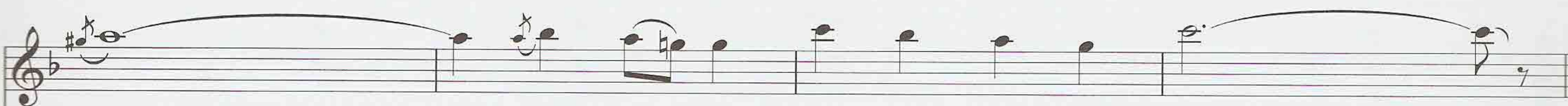


2. We lost con - sum - er con - fi - dence in cas - u - al kar - ma, cas - u - al kar - ma.

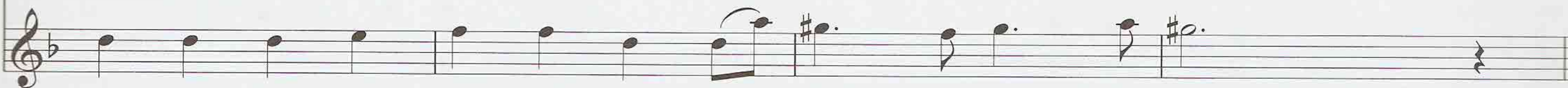
D.S. al Coda 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5 Eb5 D5 C#5 E5 Eb5 D5 C#5 E5 Eb5 D5 C#5 A5 Bb5 D5 A5 Bb5 D5



Hu - man right - is pri - vate blue chip, pry. _____

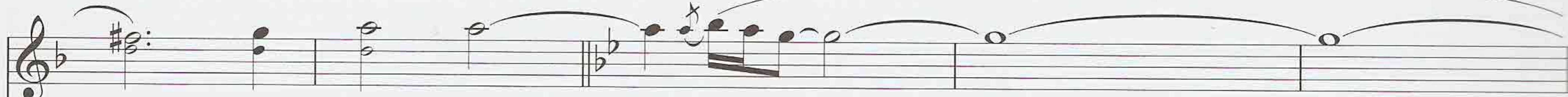


Con - fet - ti, cam - ou - flage, cam - ou - flage, the flage, the flage.

⊕ Coda 1

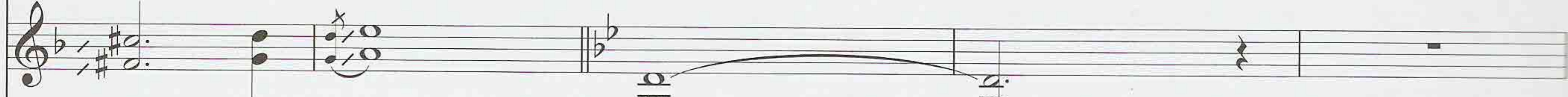
Interlude

F#5 G5 A5 G5 Gsus2 G5 Eb5 Eb5sus2

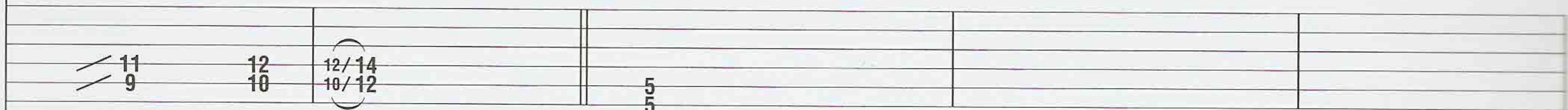


_____ did you go _____ there? _____

Gtrs. 1 & 2

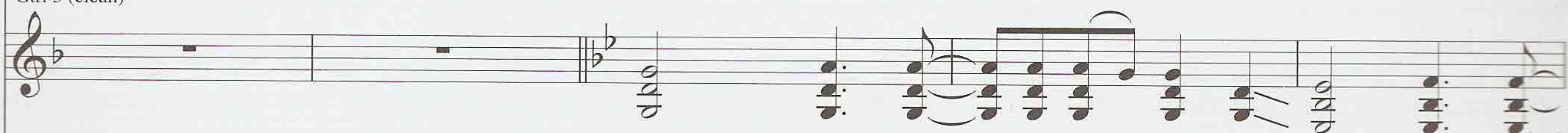


mp *pp*
P.M.

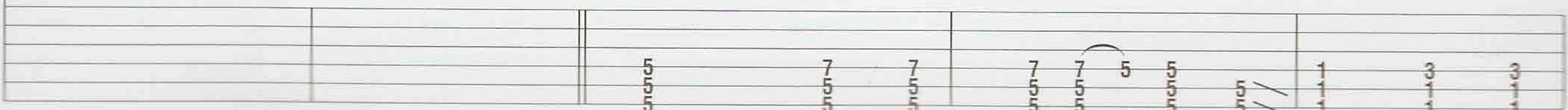


Gtr. 3 (clean)

Rhy. Fig. 5



mf let ring -- 4



G5 Gsus2 G5 Eb5 Eb5sus2 Eb5

She _____ lost her _____ head _____

10 12 10 11 13 10 11 13 11 11 11 10 13

10 12 9 10 12 10 11 10 13 13 13 11 10

Gtrs. 4 & 5: w/ Riffs B & B1
F5sus2 F5 D5

when they called and they said that they thought he was dead.

G5 Gsus2 G5 Eb5 Eb5sus2 Eb5

Dream - ing of scream - ing.

Gtr. 6 (clean) *8va* *mf*

17 17 17 17 17 17 17 15 15 15 15 15 15 15 17 17 17 17 17 17 17 15 15 15 15 15 15 15

Gtr. 5

11 11 11 11 11 11 11 10 10 10 10 10 10 10 10 11 11 11 11 11 11 11 11 10 10 10 10 10 10 10

Gtr. 4

13 13 13 13 13 13 13 11 11 11 11 11 11 11 11 13 13 13 13 13 13 13 13 11 11 11 11 11 11 11

1.

Fsus2 F5 D5

Some - one kick me — out of my mind. I hate these thoughts, — I can't de - ny.

8va

17 17 17 17 17 17 17 17 15 15 15 15 15 15 15 15 15 15 15 15 14 14 14 14 14 14 14 14

11 11 11 11 11 11 11 11 10 10 10 10 10 10 10 10 13 13 13 13 13 13 11 11 10 10 10 10 10 10 10 10

13 13 13 13 13 13 13 13 11 11 11 11 11 11 11 11 10 10 10 10 10 10 10 10 10 10 10 10 10 10

2.

Verse

End half-time feel

Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

Gtrs. 3-6 tacet

E5 Eb5 D5 C#5 E5 Eb5 D5 C#5 E5 Eb5 D5 C#5

Gtr. 3 D5

hate these thoughts, I can't de... For treat - ed — in dig - e - nous - ly,

3. We lost con-sum - er con - fi - dence in cas - u - al kar - ma,

8va

Gtr. 6

14

Gtr. 5

10

Gtr. 4

10

1.

E \flat 5 F \sharp 5 G5 A5

ing. _____ Some - one kick me _____ out of my mind. I hate these thoughts, I can't de - ny.

2.

F \sharp 5 G5 A5

Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 3
E5 D5 E \flat 5 D5 C \sharp 5 D5 E5 D5 E \flat 5 D5 C \sharp 5 D5

You _____ will take the

hate these thoughts, I can't de - ny. _____

E5 D5 E \flat 5 D5 C \sharp 5 D5 E5 D5 E \flat 5 D5 C \sharp 5 D5 E5 D5 E \flat 5 D5 C \sharp 5 D5

bod - y parts and put them up _____ on the wall

Ah.
(Ah.)

E5 D5 E \flat 5 D5 C \sharp 5 D5 E5 D5 E \flat 5 D5 C \sharp 5 D5 A5 B \flat 5 D5

and bring the dark _____ dis - as - ter.

Gtrs. 1 & 2

14 0 13 0 12 0 11 0 14 0 13 0 12 0 11 0 7 8 8/12 8/12 8/12 8/11 0

Kill Rock 'n Roll

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Fast Rock ♩ = 182

*F5

Am

Riff A

Gtr. 1 (clean)

mf

Gtrs. 2 & 3: w/ Riffs B & B1

E5

F(#4)

oh. _____ 1. So I

Gtr. 4

Gtr. 5 (clean)
divisi

15 15 15 15 10 10 10 10 | 9 9 9 9 | 10 10 10 10 | 8 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 8

9 9 9 9 | 10 10 10 10 | 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10

Verse

1st time, Gtrs. 4 & 5 tacet

F5 C5 E5 B5 A5

(1., 2.) felt like the big - gest ass - hole (Felt like the big - gest ass - hole.) when I

Rhy. Fig. 1

End Rhy. Fig. 1

*Gtr. 6 (dist.)

f P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - - - - - - -

0 0 0 0 2 0 0 4 2 0 0 2 2 2 2 2 2 2 2 2 2 2 0

*Doubled throughout

F5 C5 E5 B5 A5

killed your rock and roll. (Mow down the sex - y peo - ple.)

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - - - - - - -

0 0 0 0 2 0 0 4 2 0 0 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0

Chorus

F5 Am

Ev - 'ry time I look in your eyes, - ev - 'ry day I'm watch-ing you die. _____

E5 F(#4)

All the thoughts I see in you a - bout how I. 1. So I

2.

To Coda

Interlude

F5

Bb5

A5

E5

F5

I, _____

Half-time feel

F5

Bb5

A5

E5

F5

I. _____ Eat all the

I. _____

Bridge

Gtr. 6 tacet

F/A

Eb/G

grass, eat all the grass that you want. Ac - ci - dents hap - pen

Riff C

End Riff C

Gtr. 1

P.M. _____

7 8 9 8 10 7 8 7 7 8 9 8 10 7 8 7 5 6 7 6 8 5 6 5 5 6 7 6 8 5 6 5

Gtr. 1: w/ Riff C

F/A

Eb/G

in the dark. Eat all the grass that you want. Ac - ci - dents hap - pen

F/A

Eb/G

in the dark. Eat all the grass that you want. Ac - ci - dents hap - pen

Gtr. 6

P.M. _____

7 8 9 8 10 7 8 7 7 8 9 8 10 7 8 7 5 6 7 6 8 5 6 5 5 6 7 6 8 5 6 5

End half-time feel

⊖ Coda

Interlude

Bb5 A5

25

E5 F5

So I

P.M.

Outro

Gtr. 6: w/ Rhy. Fig. 1 (2 times)

F5 C5 E5 B5 F5 C5 E5 B5

felt like the big - gest ass - hole when I killed _____ rock _____ and _____

F5 C5 E5 B5

roll. Well, I felt like the big - gest ass -

Gtr. 6

F5 C5 E5 B5 A5 N.C.

hole when I killed _____ rock _____ and _____ roll.

Hypnotize

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately fast ♩ = 152

*G

Riff A

End Riff A

Gtr. 1 (clean)

mp
let ring throughout

*Chord symbols reflect implied harmony.

Riff B

End Riff B

Riff C

Gm

End Riff C

Verse

Half-time feel

Gtr. 1 tacet

G5

E \flat (#4)

E \flat 5

G5

E \flat (#4)

E \flat 5

1. Why don't you ask the kids at Tian - an - men Square, was
2. She's scared that I will take her a-way from there.

Rhy. Fig. 1

End Rhy. Fig. 1

**Gtr. 2 (dist.)

f

**Doubled throughout

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

G5 Eb(#4) Eb5 G5 Eb(#4) Eb5 G5 Eb(#4) Eb5

fash - ion the rea - son why they were there? ____ They ____ dis - guise ____ it,
Dreams and her coun - try left with no one there. ____ Mes - mer - ize ____ the

End half-time feel



hyp - no - tize it. ____ Tel - e - vi - sion made ____ you buy ____ it. ____
sim - ple mind - ed. ____ Prop - a - gan - da leaves ____ us blind - ed. ____

Chorus

Gtr. 1: w/ Riff C

G

Half-time feel

G5 Eb(#4) Eb5 G5 Eb(#4) Eb5 G5

girl.

Gtr. 2

Musical score for "The Rose Tree" (The Rose Tree). The score is written for guitar and includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff. Below the staff, there are four systems of guitar chords and fingerings. The chords are written in a simplified notation, and the fingerings are indicated by numbers 1-4.

Sittin' on the Edge by The Roots

End half-time feel

Chords: Eb(#4), Eb5, F5, Bb5, D5

Vocal: sit - ting in my car _____ and wait - ing for ____ my ____

Guitar: (Fretboard diagram showing fingerings for each measure)

Interlude

Gtr. 2 tacet

G5

girl. _____

Riff D1

End Riff D1

*Gtr. 4 (clean)

8va

mp

18 18 18
20 20 20

18 18 18
20 20 20

*Doubled throughout

Riff D

End Riff D

Gtr. 3 (dist.)

f

P.M. _____

5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3

Guitar Solo

Gtr. 1: w/ Riff A (2 times)

Gtr. 3: w/ Riff D (4 times)

Gtr. 4: w/ Riff D1 (2 times)

G5

Gtr. 6 (clean)

mf

10 11

13 11 10 11

10 11 10

13 10 13

12 13

10 11

10 11 10

13 10 13

Gtr. 5 (clean)

mf

12

14

12

12 13

15 13 12 13

12 13 12

14 12 14

12 14

12 13

12 13 12

14 12 14

12 13 10 10 11 13 11 10 11 10 11 10 13 10 13 12 13 10 11 10 11 10 13 10 13

12 14 12 12 13 15 13 12 13 12 13 12 14 12 14 12 14 12 13 12 13 12 14 12 13

Gtr. 1: w/ Riff B (2 times)

Gtr. 7 (clean) *8va* *mp*

19 19 19 20 20 20 19 19 19 20 20 20 19 19 19 20 20 20 19 19 19 20 20 20 19 19 19 20 20 20 19 19 19 20 20 20

Gtr. 4 *8va*

18 18 18 20 20 20 18 18 18 20 20 20 18 18 18 20 20 20 18 18 18 20 20 20 18 18 18 20 20 20

Gtr. 6

10 10

Gtr. 5

12 12

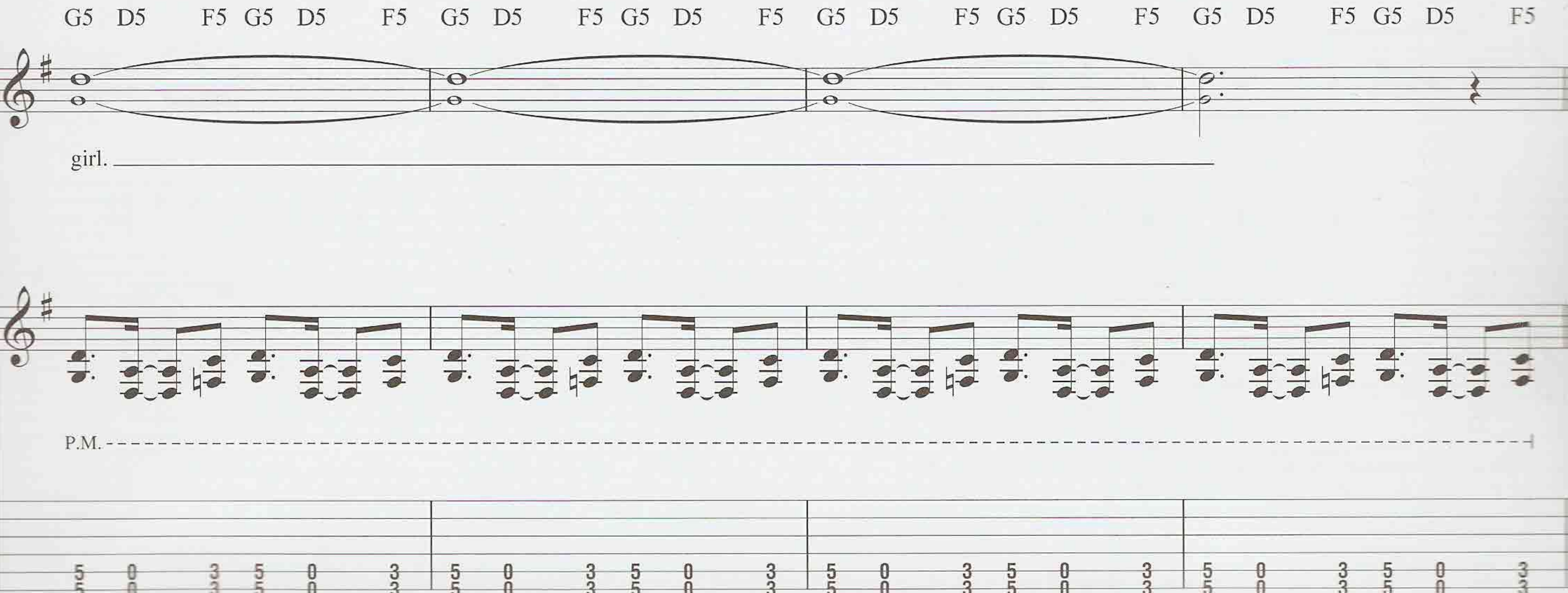
Chorus

Gtrs. 4–7 tacet

G5 Eb(#4) Eb5
 I'm just sit - ting in my
 Gtr. 2
 7 6 7 6 7 6 7 6 8 8 8 8 8 8 8 8

The musical score is for the song "Car and Wait - ing for my". It is written for guitar and voice. The guitar part is in the key of D major (one sharp) and 4/4 time. The melody is simple, with a few chords and a few notes. The lyrics are "car and wait - ing for my". The guitar accompaniment is a simple strumming pattern. The score is divided into three systems. The first system contains the first two lines of music. The second system contains the next two lines. The third system contains the final line of music. The guitar part is written on a single staff. The voice part is written on a single staff. The lyrics are written below the voice staff. The guitar part is written in a simple, easy-to-play style. The score is suitable for a beginner guitarist.

G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5



girl.

P.M.

G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5

Chorus

Half-time feel

End half-time feel

G5 Eb(#4) Eb5 F5

I'm just sit - ting in my car and

5 5 5 5 5 7 7 7 7 7 8 8 8 8 8 10 10 10 10 10

6 6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8 8 8

Free time

Bb5 D5

wait - ing for my
(Wait - ing for my, woo.)

rit.

rit.

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Outro

A tempo

G

girl.

Gtr. 1

1 0 1 0 3 0 3 0 3 0 3 0 3 0 4 0 4 0 3 0 3 0 1 1 3 1 0 0

Gtr. 2

pp

rit.

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Stealing Society

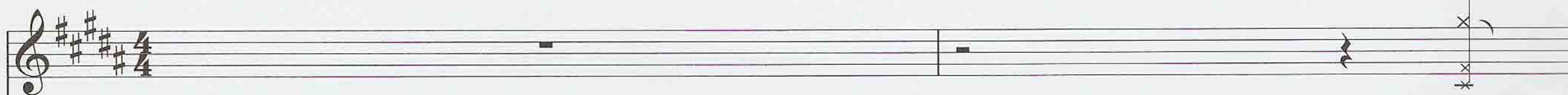
Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Fast Rock ♩ = 190

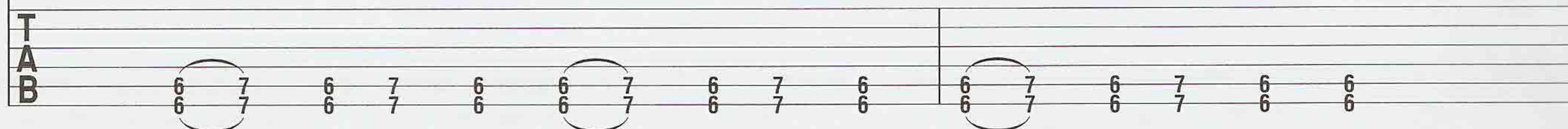
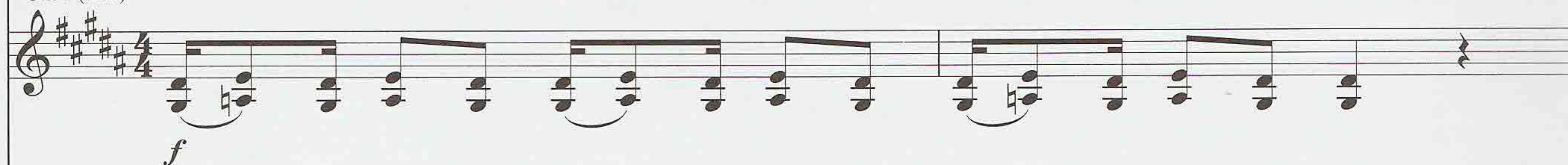
G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 N.C.



Yeah!

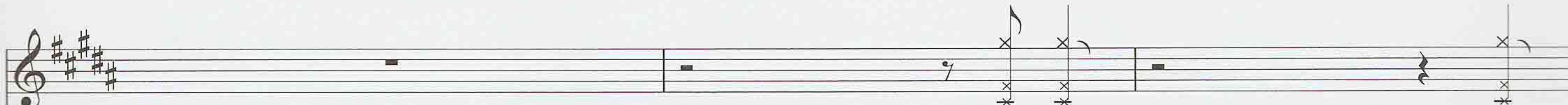
Rhy. Fig. 1

*Gtr. 1 (dist.)



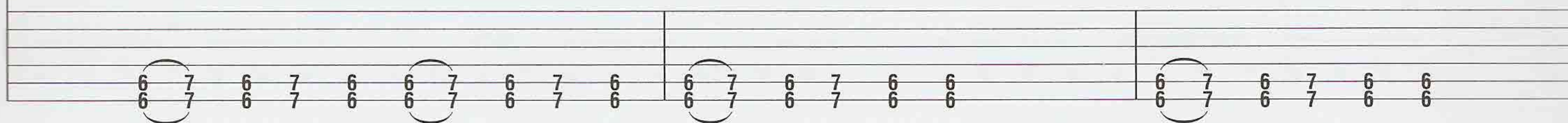
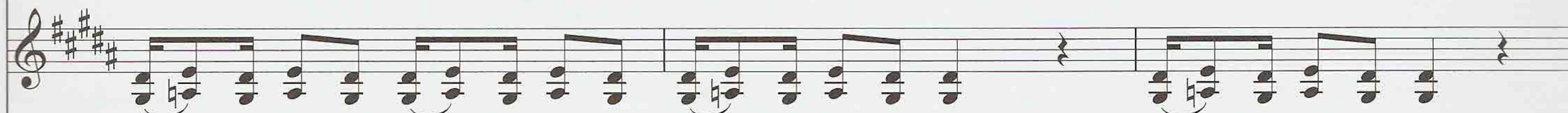
*Doubled throughout

G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 N.C. G#5 A5 G#5 A5 G#5 N.C.

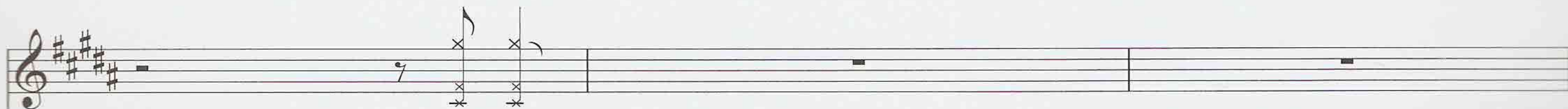


All right!

Yeah!

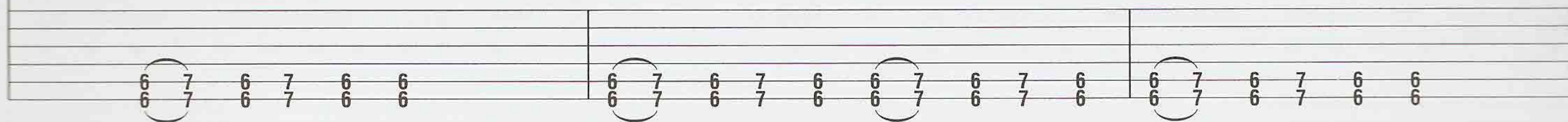
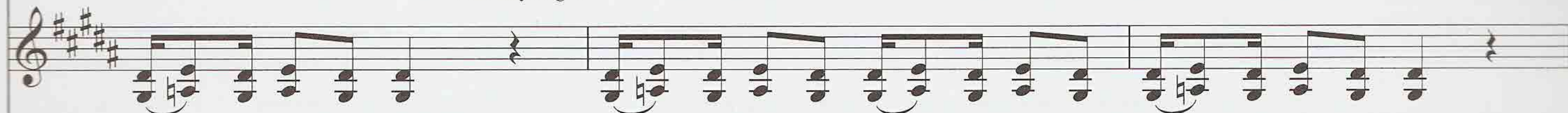


G#5 A5 G#5 A5 G#5 N.C. G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 N.C.



All right!

End Rhy. Fig. 1



*G#5 A5 G#5 A5 G#5 B5 A5 G#5 F#5 G#5 A5

1., 2., 3.

6 7 7 7 6 6 6 6 6 7 7 7 6 6 6 6 9 9 9 9 7 7 6 6 4 4 4 4 6 6 7 7

*Chord symbols reflect implied harmony.

4.

B5 A5 G#5 F#5 G#5 A5 D#5 E5 D#5 E5 D#5

Verse

1. Two
2. Two

skies
suns

9 7 6 4 6 7 6 6 6 6 6 6 6 6 6 6 7 6 6 6

E5 D#5 E5 D#5 D5 Eb5 D5 Eb5 D5

watch - ing it all,
watch - ing them both

Riff A

6 6 6 6 7 6 6 6 6 6 6 6 7 6 6 6 5 5 5 5 6 5 5 5 5 5 5 5 6 5 5 5

Eb5 D5 Eb5 D5 D5 E5 D#5 E5 D#5

fad fight - ing. Two
fight - ing. Two

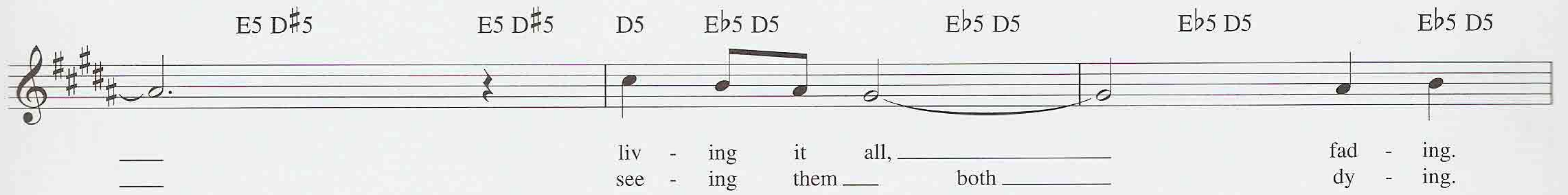
skies
suns

End Riff A

5 5 5 5 6 5 5 5 5 5 5 6 5 5 5 6 6 6 7 6 6 6 6 6 6 6 7 6 6 6

Gtr. 1: w/ Riff A

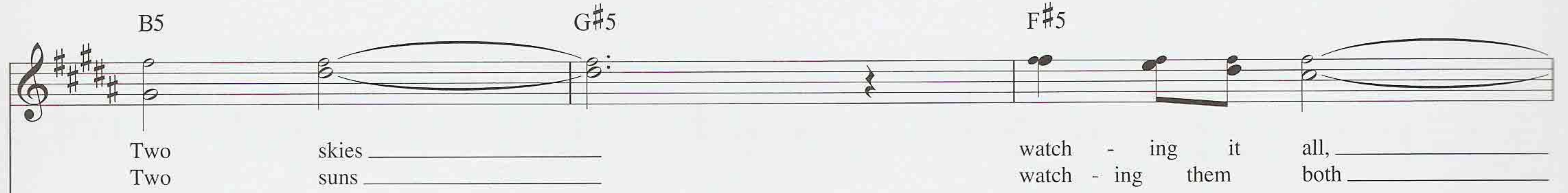
E5 D#5 E5 D#5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5



liv - ing it all, fad - ing.
see - ing them both dy - ing.

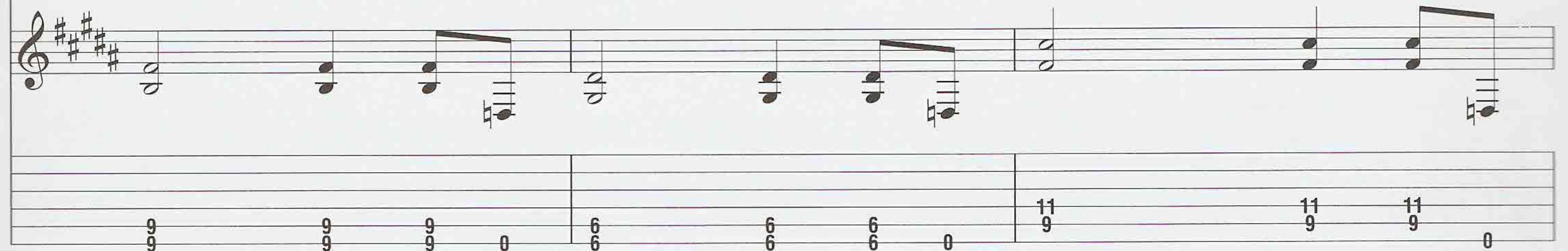
Half-time feel

B5 G#5 F#5



Two skies watch - ing it all,
Two suns watch - ing them both

Gtr. 1



9 9 9 0 6 6 6 0 11 9 11 9 11 9 0

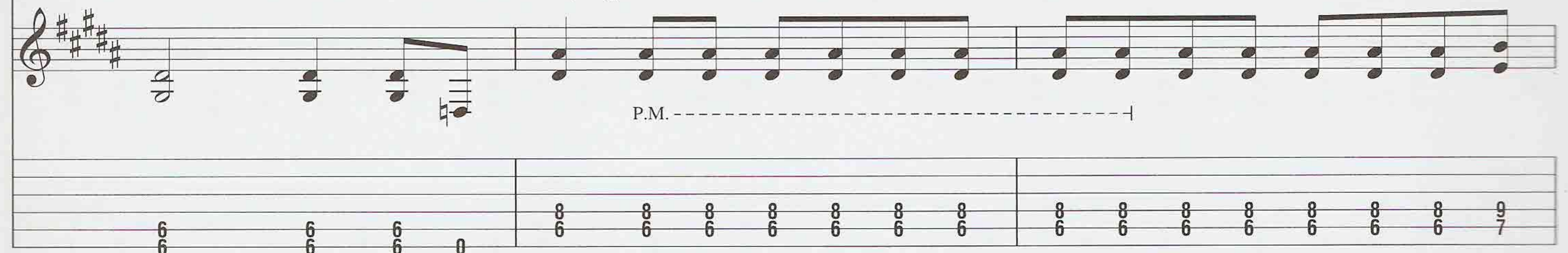
End half-time feel

G#5 D#5 E5



fad - ing. Two skies fad - ing,
fight - ing. Two suns fight - ing,

Rhy. Fig. 2

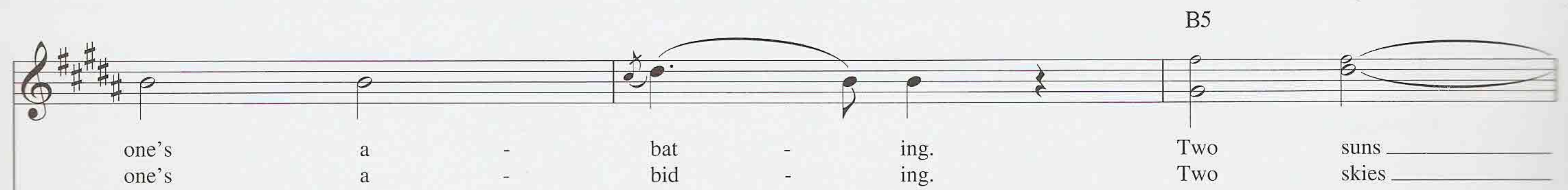


P.M. -----

6 6 6 0 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 9

Half-time feel

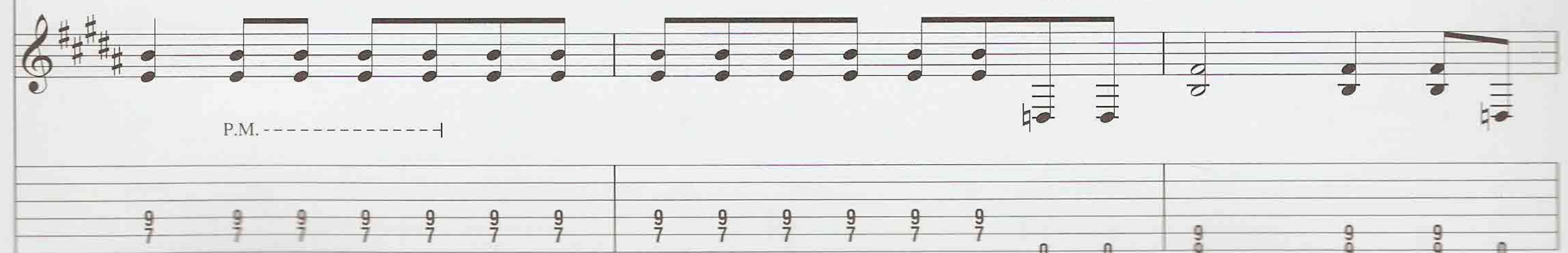
B5



one's a bat ing.
one's a bid ing.

Two suns
Two skies

End Rhy. Fig. 2



P.M. -----

9 9 9 9 9 9 9 9 9 9 9 9 9 9 0 0 6 6 6 0

End half-time feel

G#5 D#5 E5 D#5

liv - ing it all, dy - ing.
see - ing them both dy - ing.

Gtr. 1: w/ Rhy. Fig. 2

E5

Two suns fight - ing, one's a - bid - ing.
Two skies fad - ing, one's a - bat - ing.

1.

Interlude

Half-time feel

End half-time feel

G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 B5 A5 G#5 F#5 G#5 A5

Gtr. 1 Rhy. Fig. 3

End Rhy. Fig. 3

P.M. -----

2.

Interlude

Half-time feel

G#5

D#5

E5

Rhy. Fig. 4

End Rhy. Fig. 4

P.S. -----

Bridge

Rhy. Fig. 5

D#5

End Rhy. Fig. 5

Gtr. 2: w/ Rhy. Fig. 5

37

tongue is dry. — I'm look - in' for a moth - er that - 'll get me high. — Just a
 la, la, la, la, la, la, la, la, La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

stu - pid moth - er fuck - er. If I die, I die. — I'm a mid -
 La, la.

Gtr. 2

night — fist — fight. —

1.

Look - in' for a moth - er that - 'll get me high. — Just a stu - pid moth - er fuck - er. If I

Rhy. Fig. 6

2.

E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6

die, I die. ____ I'm a stu - pid moth - er fuck - er. If I die, I die. ____ All right!

Gtr. 2

End Rhy. Fig. 6

9 9 11 9 9 9 11 0 : 9 11 9 9 9 11 9 9 9 11 9 9 9 11 0

Gtr. 1

Interlude

Half-time feel

Gtr. 1: w/ Rhy. Fig. 3 (2 times)
Gtr. 2 tacet

G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5

Bridge

End half-time feel

Gtr. 2: w/ Rhy. Fig. 6

A5 G#5 A5 G#5 D#5 D#(b6) D#5 D#(b6) D#5 D#(b6) D#5 D#(b6) D#5

I'm _____ look - in' for a moth - er that - 'll get me high. ____ Just a

(Two suns fight - ing,

Half-time feel

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

E5 E6 E5 E6 E5 E6 E5 E6 G#5 A5 G#5 A5 G#5

stu - pid moth - er fuck - er. If I die, I die. — All right!

one's a - bid - ing.)

End half-time feel

A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5

Gtr. 2: w/ Rhy. Fig. 6 (3 times)

D#5 D#(b6) D#5 D#(b6) D#5 D#(b6) D#5 D#(b6) D#5

Look - in' for a moth - er that - 'll get me high. — Just a

(Two skies fad - ing,

E5 E6 E5 E6 E5 E6 E5 E6 D#5 D#(b6) D#5 D#(b6) D#5

stu - pid moth - er fuck - er. If I die, I die. — 'Cause I'm look - in' for a moth - er that - 'll

one's a - bat - ing. Two suns

D#(b6) D#5 D#(b6) D#5 E5 E6 E5 E6 E5 E6 E5 E6

get me high. — Just a stu - pid moth - er fuck - er. If I die, I die. — I am

fight - ing, one's a - bid - ing.

D#5 D#(b6) D#5 D#(b6) D#5 D#(b6) D#5 D#(b6) D#5 E5 E6 E5 E6 E5

look - in' for a moth - er that - 'll get me high, — and I'm a stu - pid moth - er fuck - er. If I

Two skies, two suns, watch - ing

Outro

Gr. 1: w/ Rhy. Fig. 1

E6 E5 E6 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 N.C.

die, I die. — All right! Yeah!

them all go.)

G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 N.C.

All right!

G#5 A5 G#5 A5 G#5 N.C. G#5 A5 G#5 A5 G#5 N.C.

Yeah! All right!

G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 N.C.

Gr. 1

Words and Music by Daron Malakian and Serj Tankian

Intro

Dsus4(b5)

Gtr. 1 (dist.)

mf

P.M.

P.M.

P.M.

*Pick in sixteenth-note rhythm.

Gtr. 1 tacet

Rhy. Fig. 1

**Gtr. 2 (dist.)

End Rhy. Fig. 1

 f

P.M.

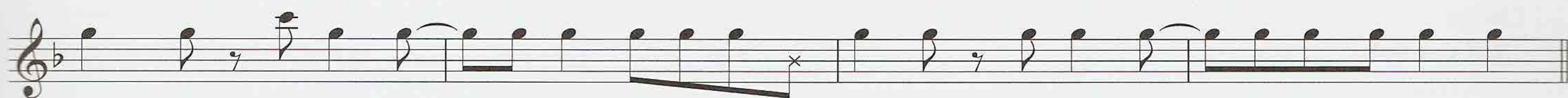
PM

**Doubled throughout

Gtr. 2: w/ Rhy. Fig. 1 (4 times)

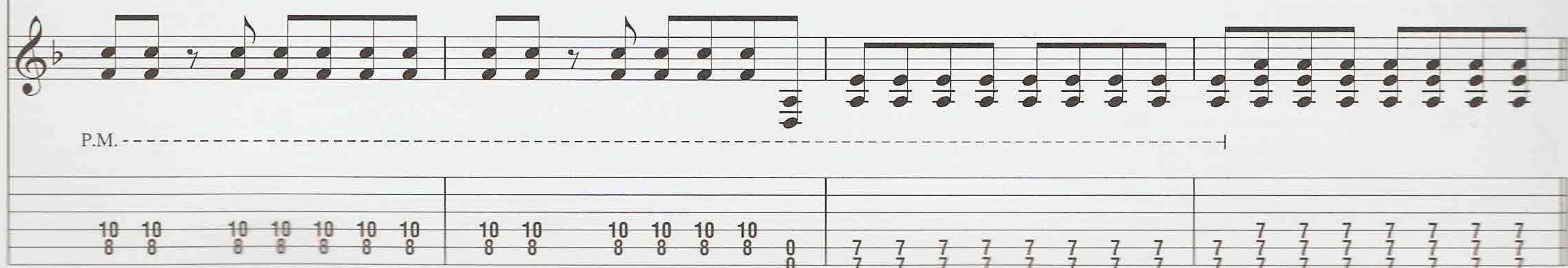
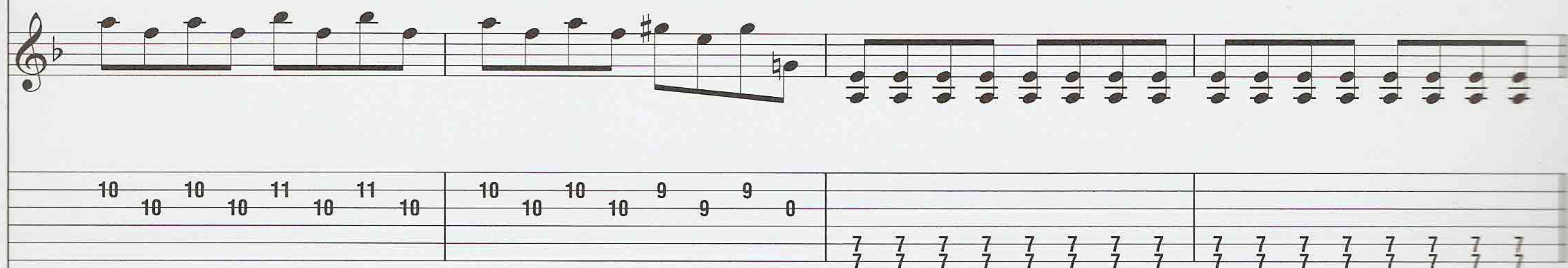
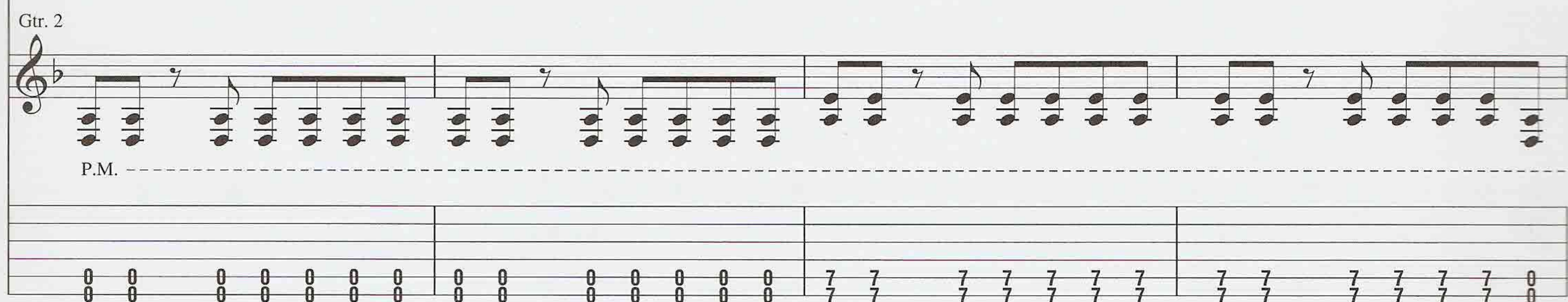
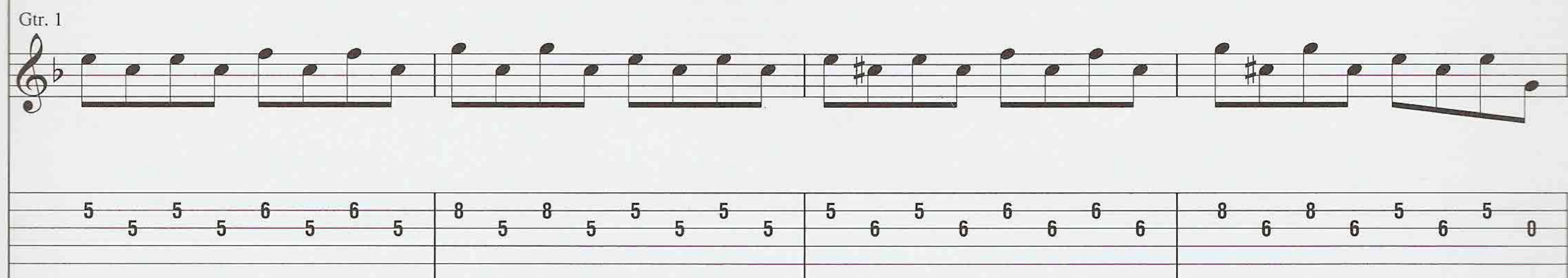
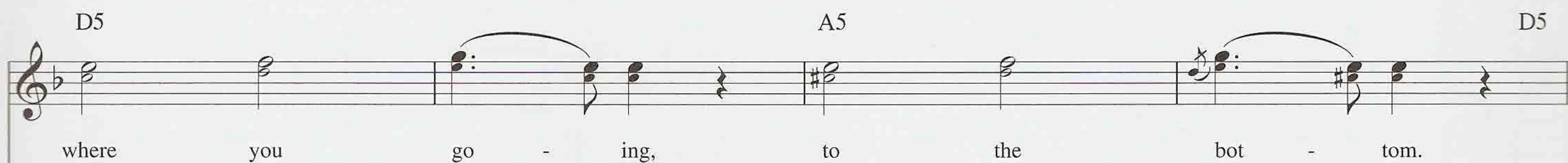
Dsus4(b5)

1. Su - per - sti - tion tak - ing all ____ of us for a ride, mimes o - ver - tak - en by ____ the signs of the Right. The
2. Cer - e - mo - nies have killed re - li - gions, for they pro - vide the masked com - forts to de - lu - sion - als, they're all in fright. The



bombs are fall - in' o - ver-head with no sight while you are talk - in' all de-tached. } So tell us
true be - liev - er's head was bathed in sun - light while you are walk - in' all de-tached. }

Pre-Chorus



Chorus
Half-time feel

Gtr. 1 tacet

D5 Bb5

go - ing down _____ in a spi - ral _____ to the ground. _____

Gtr. 2

1.

End half-time feel

A5 F5 C5

No one, _____ no one's _____ gon - na save _____ us

Interlude

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Dsus4(b5)

now. _____

2.

F5 C5 D5

no one's _____ gon - na save _____ us now, not e - ven _____

Rhy. Fig. 2

Bb5 A5

God. _____ No one saved _____ us,

F5 C5

no one's _____ gon - na save _____ us.

Bridge

*C/D

Voc. Fig. 1

(Ah.) _____

Gtr. 3 (clean)

Riff A

mf

let ring throughout

Gtr. 2

End Rhy. Fig. 2

pp

*Chord symbols reflect implied harmony.

Gtr. 2 tacet

B \flat sus2

Am

End Voc. Fig. 1

Gtr. 3

The first system shows a guitar staff with a treble clef and a key signature of one flat. It contains a single whole note chord, B \flat sus2, with a long horizontal line above it indicating it is sustained. Below the staff are two guitar fretboard diagrams. The first diagram shows the fretting hand on the 8th fret (index), 8th fret (middle), 10th fret (ring), 9th fret (pinky), and 10th fret (thumb). The second diagram shows the fretting hand on the 10th fret (index), 8th fret (middle), 10th fret (ring), 9th fret (pinky), and 10th fret (thumb). The third diagram shows the fretting hand on the 0th fret (index), 10th fret (middle), 9th fret (ring), 10th fret (pinky), and 0th fret (thumb). The fourth diagram shows the fretting hand on the 10th fret (index), 0th fret (middle), 10th fret (ring), 9th fret (pinky), and 0th fret (thumb).

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 3: w/ Riff A

Fmaj7

Am

C/D

B \flat sus2

Where _ do you ex-pect us to go _ when the bombs _ fall? _

(Ah.) _

Gtr. 4 (clean)

8va -

loco

p *mp*

The second system shows a guitar staff with a treble clef and a key signature of one flat. It contains a single whole note chord, B \flat sus2, with a long horizontal line above it indicating it is sustained. Below the staff are two guitar fretboard diagrams. The first diagram shows the fretting hand on the 13th fret (index), 13th fret (middle), 13th fret (ring), 13th fret (pinky), and 13th fret (thumb). The second diagram shows the fretting hand on the 15th fret (index), 13th fret (middle), 13th fret (ring), 13th fret (pinky), and 13th fret (thumb). The third diagram shows the fretting hand on the 17th fret (index), 17th fret (middle), 17th fret (ring), 17th fret (pinky), and 17th fret (thumb). The fourth diagram shows the fretting hand on the 18th fret (index), 18th fret (middle), 18th fret (ring), 18th fret (pinky), and 18th fret (thumb). The fifth diagram shows the fretting hand on the 12th fret (index), 13th fret (middle), 13th fret (ring), 13th fret (pinky), and 13th fret (thumb).

Gtr. 3

End Riff A

The third system shows a guitar staff with a treble clef and a key signature of one flat. It contains a single whole note chord, B \flat sus2, with a long horizontal line above it indicating it is sustained. Below the staff are two guitar fretboard diagrams. The first diagram shows the fretting hand on the 8th fret (index), 10th fret (middle), 9th fret (ring), 10th fret (pinky), and 9th fret (thumb). The second diagram shows the fretting hand on the 0th fret (index), 10th fret (middle), 9th fret (ring), 10th fret (pinky), and 0th fret (thumb).

Am

Fmaj7

Am

Where _ do you ex-pect us to go _ when the bombs _ fall? _

Gtr. 4

The fourth system shows a guitar staff with a treble clef and a key signature of one flat. It contains a single whole note chord, B \flat sus2, with a long horizontal line above it indicating it is sustained. Below the staff are two guitar fretboard diagrams. The first diagram shows the fretting hand on the 13th fret (index), 13th fret (middle), 13th fret (ring), 13th fret (pinky), and 13th fret (thumb). The second diagram shows the fretting hand on the 15th fret (index), 13th fret (middle), 13th fret (ring), 13th fret (pinky), and 13th fret (thumb). The third diagram shows the fretting hand on the 17th fret (index), 17th fret (middle), 17th fret (ring), 17th fret (pinky), and 17th fret (thumb). The fourth diagram shows the fretting hand on the 18th fret (index), 18th fret (middle), 18th fret (ring), 18th fret (pinky), and 18th fret (thumb). The fifth diagram shows the fretting hand on the 12th fret (index), 13th fret (middle), 13th fret (ring), 13th fret (pinky), and 13th fret (thumb).

Dm9

Fmaj7/Bb

(Ah.

Rhy. Fig. 3

Gtr. 4

13 13 13 13 13 13 13 13 13 13 13 13 13 13 17 17 17 17 17 17 17 17

Gtr. 3

10 9 10 9 10 8 10 9 10 8 10 9 10 9 10 9 10 9 10

Gtr. 5 (clean)

mp

slight P.M. throughout

10 9 7 10 9 7 10 9 7 10 9 7 10 9 7 10 9 7 10 9 7

Am

End Rhy. Fig. 3

loco

8va

17 17 17 17 17 17 17 17 12 12 12 12 12 12 12 12 12 12 12 12 12 12

8 10 9 8 10 9 10 9 8 10 9 10 9 10 9 10

10 9 7 10 9 7 10 9 7 10 9 7 10 9 7 10 9 7 10 9 7

Dm9

Where do you expect them to go when the bombs fall?

(Ah.)
 (Ah.)

Gr. 6 (clean)

mp
 slight P.M. throughout

B♭maj7#11

The image shows a page of musical notation for guitar, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes a single melodic line with various note values (quarter, eighth, and sixteenth notes) and rests. The page is divided into three systems, each with a staff of music and a corresponding line of guitar tablature below it. The tablature uses numbers 0-12 to indicate fret positions. The first system has a long melodic line with a final double bar line. The second system has a melodic line with a final double bar line. The third system has a melodic line with a final double bar line.

Am11b13

F6

Am

Musical staff with lyrics: "Where do you ex - pect us to go when the bombs fall?"

Gtr. 4: Musical staff with guitar notation and fret numbers (12, 13, 15).

Gtr. 6: Musical staff with guitar notation and fret numbers (10, 12).

Gtr. 3: Musical staff with guitar notation and fret numbers (0, 5, 6, 7).

Gtr. 5: Musical staff with guitar notation and fret numbers (7, 9, 10).

Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtrs. 3-6 tacet

Dsus4(b5)

Musical staff with lyrics: "3. Su - per - sti - tion tak - ing all ____ of us for a ride, mimes o - ver - tak - en by ____ the signs of the Right. The

bombs are fall - in' o - ver-head with no sight while you are talk - in' all _

Gtr. 2

P.M. -----| P.M. -----| P.M. -----|

_ de - tached, _ de - tached, _ de - tached, _ de - tached, _ de - tached. _

P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----|

Chorus

Half-time feel

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

D5

Bb5

Go - ing down _____ in a spi - ral _____ to the ground. _____

A5

F5

C5

No one, _____ no one's _____ gon - na save _____ us

D5

Bb5

now. _____ (Now, _____ not e - ven God.) _____

A5 F5 C5

No one saved us, no one saved us.

A5 F5 C5

No one saved us, no one's gonna save us

Gtr. 2

7 7 7 7 7 0 10 8 10 8 10 8 0 10 10 10 10

Outro

Gtr. 3: w/ Riff A (1st 6 meas.)

Gtr. 2 tacet

C/D B \flat sus2 Am

now.
(Now.)

0

Fmaj7 Am D5

rit. Where do you expect us to go when the bombs fall?

Gtr. 3

rit.

8 10 10 9 0 10 9 10 0

U-Fig

Words and Music by Daron Malakian, Serj Tankian and Shavo Odadjian

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately fast $\text{♩} = 84$

*Dm

Riff A

Gtr. 1 (slight dist.)

mf
let ring throughout

T	7	7	7	7	9	9	9	9	10	10	10	10	10	9	10	7	7	7	9	9	9	9
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B																						

*Chord symbols reflect implied harmony.

B \flat 5 B \flat (#4) End Riff A

10	10	10	10	9	10	8	10	8	10	8	8	9	8	8	9	9
0	0															

Verse

Gtr. 1 tacet

D5 E5

F5 E5

D5 E5

F5 E5

1. Melt in the sun, melt in the sun!
2. Come join the cause, come join the cause!

Riff B

Gtr. 2 (dist.)

f

0	2	2	2	2	2	3	2	2	2	2	2	0	2	2	2	2	3	2	2	2	2	2

D5 E5 F5 E5 D5 E5 F5 E5

Who wants to come with me and melt in the sun?
 Who wants to come with me and come join the cause?

End Riff B

0 2 2 2 2 2 3 2 2 2 2 2 0 2 2 2 2 2 3 2 2 2 2 2

D5 E5 F5 E5 D5 E5 F5 E5

Hide in the sky, hide in the sky!

0 2 2 2 2 2 3 2 2 2 2 2 0 2 2 2 2 2 3 2 2 2 2 2

D5 E5 F5 E5 D5 E5 F5 E5 D5

Who wants to come with me and hide in the sky?

0 2 2 2 2 2 3 2 2 2 2 2 0 2 2 2 2 2 3 2 0 0 0 0

Chorus

D5 C5 D5

You and me should go out - side and

Rhy. Fig. 1

let ring -----

7 5 7 5 7 5 3 5 3 7 5 7 5 7 5

Gtr. 2: w/ Rhy. Fig. 1

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

beat 'em, beat 'em, beat 'em, beat 'em, beat 'em, beat 'em. All pa - thet - ic

End Rhy. Fig. 1

P.M. -----

6 5 6 5 6 5 6 5 6 5 6 5

C5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

flag wav - ing ig - nor - ant geeks and we'll eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em.

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

D5 C5 D5

You and me should go out - side and

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

beat 'em, beat 'em, beat 'em, beat 'em, beat 'em, beat 'em. All pa - thet - ic

To Coda

C5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

flag wav - ing ig - nor - ant geeks and we'll eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em.

Interlude

Gtr. 1: w/ Riff A (1st 4 meas.)

D5

Gtr. 2

Bridge
Gtr. 2 tacet
Bb5

Bb(#4)

Re - al - ize you're blind

Gtr. 1

pp

(0 0)

8 10 8 8 10 8 9 8 9 8

Dm

Bb5

and we're out of

7 7 7 7 9 9 9 9 10 10 10 10 9 10 8 10 8 10 8

Bb(#4)

Bb5

Bb(#4)

time, it - 'll show your mind.

8 9 8 9 8 8 10 8 10 8 9 8 9 8

Gtr. 1 tacet

D5

Gtr. 2

7 7

Interlude

Gtr. 2 tacet

F

Gtr. 4 (clean)

C7

Bb5

Gtr. 4 (clean)

mf

14 15 17 15

Rhy. Fig. 2

Gtr. 3 (clean)

Gtr. 3 (clean)

mp

14	14	14	14	14	14	14	14	0	17			15	15	15	15	0	15		15	15	15	15	15	15	15
15	15			15	15	15			14	14	14	14	14	14	0	0	13		13	13	13	13	13	13	12

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note G4. This is followed by a quarter rest, then a quarter note F4, an eighth note E4, and a quarter note D4. The next measure contains a quarter note C4, an eighth note B3, and a quarter note A3. The final measure of the system contains a quarter note G3, an eighth note F3, and a quarter note E3. The system is divided into three measures by vertical bar lines. Above the staff, the chord symbols 'F' and 'C7' are written above the second and third measures, respectively.

End Rhy. Fig. 2

End Rhy. Fig. 2

15 13 15 13 15 13 15 13 0

14 15 14 15 14 15 14 15 0

14 15 14 15 14 15 14 15 0

Bb5

Bb5

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one flat (Bb). The melody begins with a quarter note Bb5, followed by a quarter rest, then a quarter note G5, and a half note F#5 tied to the next measure. The accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand, both starting on a middle C (C4).

17 15 13

Bridge

Gtr. 2: w/ Riff B
Gtrs. 3 & 4 tacet

D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5

Melt in the sun, melt in the sun! Who wants to come with me and

Gtr. 3: w/ Rhy. Fig. 2

D5 E5 F5 E5 F C7

melt in the sun?

Gtr. 5 (clean) 8va

Gtr. 4 *divisi* 8va *mp*

Gtr. 6 (clean) *mp*

17 18 18 20 18 20 17

15 17 17 17

Gtr. 6 tacet

Bb5

Gtr. 2: w/ Riff B
Gtrs. 4 & 5 tacet

D5 E5 F5 E5

Hide in the sky,

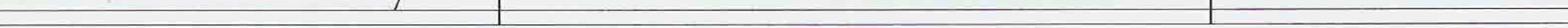
Gtr. 5 *loco*

Gtr. 4 *loco*

15 13 11 15 14 12

D.S. al Coda
(no repeat)

D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5



hide in the sky. Who wants to come with me and hide in the sky? _____

⊕ Coda

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em,

Gtr. 2

P.M. —

6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em.

P.M. —————

6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5

Outro

Gtr. 1: w/ Riff A (1st 4 meas.)

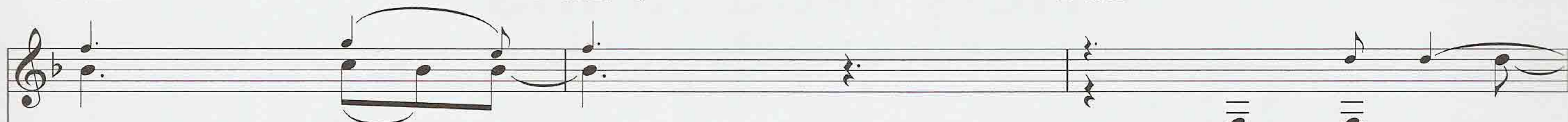
Dm

Gr. 2 tacet

B \flat sus2

B \flat sus2(#4)

B \flat sus2

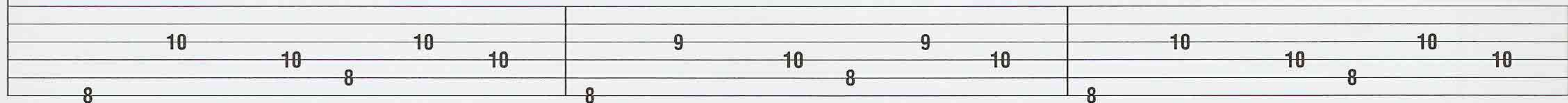
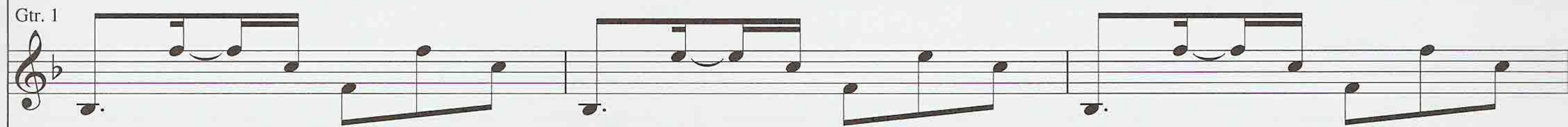


show
show

your _____ mind _____
your _____ mind

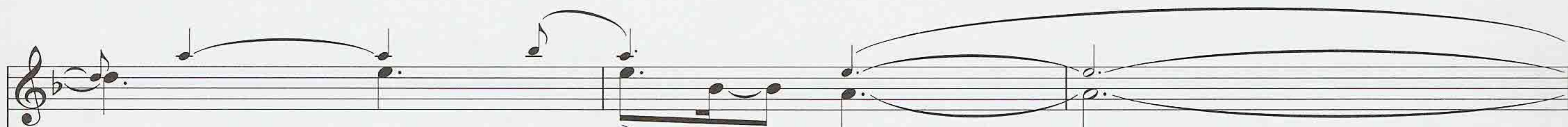
that you have
that you _____

Gr. 1

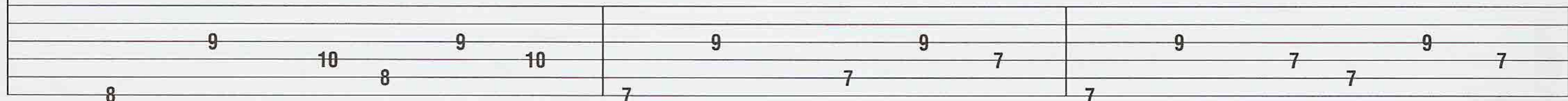
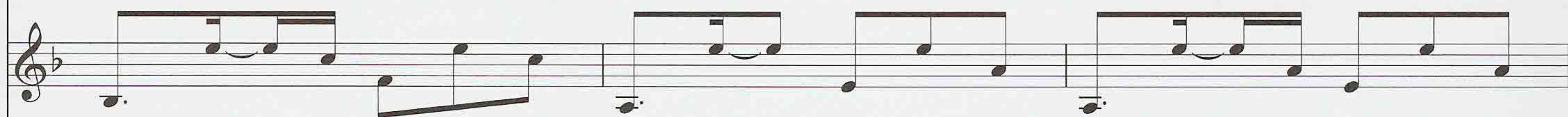


B \flat sus2(#4)

A5

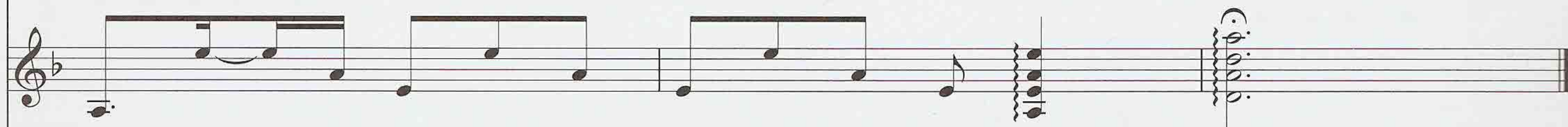
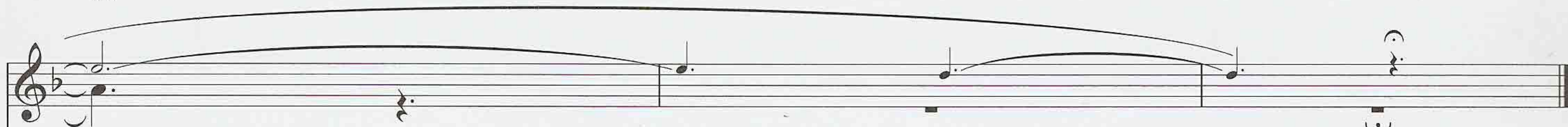


have _____ a _____ mind. _____ mind.) _____

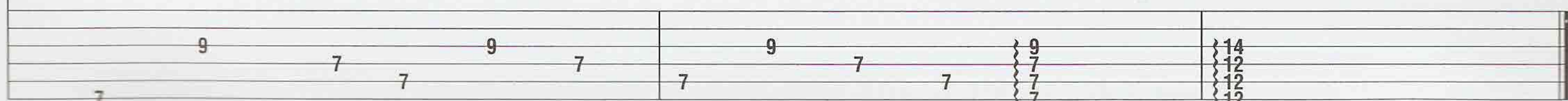


rit.

D5



rit.



Holy Mountains

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately ♩ = 147

*D5

D5/A

D5

Gsus2

Riff A

Gtr. 1 (clean)

mf
let ring throughout

*Chord symbols reflect implied harmony.

Dm/F

D5/A

D5/E

D5

End Riff A

mf
let ring throughout

Gtr. 1: w/ Riff A

Ah, _____ ah, _____ ah, _____ ah. _____

D5

B \flat 5

A5

D5

B \flat 5 A5 G5

D5

Ah, _____ ah, _____ ah, _____ ah. _____

Rhy. Fig. 1

**Gtr. 2 (dist.)

f

**Doubled throughout

F5 Bb5 A5 E5 F5 E5 D5 End Rhy. Fig. 1

steady gliss.
*

*Pick in sixteenth-note rhythm.

The musical notation shows a melodic line in G major with a glissando from F5 to D5. The guitar fretboard diagram below it shows the corresponding fret numbers for each note: F5 (10), Bb5 (9), A5 (7), E5 (2), F5 (3), E5 (2), and D5 (0). The diagram also includes a '19' at the end, likely indicating a final fret or a specific technique.

Half-time feel

Bb5 A5 D5 Bb5 A5 G5 F5 Bb5

Ah.

Rhy. Fig. 2

The 'Half-time feel' section features a melodic line with a long note on Bb5, followed by A5, D5, Bb5, A5, G5, F5, and Bb5. The 'Rhy. Fig. 2' section shows a rhythmic pattern with various note values and rests, including a '10' at the beginning and a '12' later on.

A5 D5 E5 F5 E5 D5

Oh.

End Rhy. Fig. 2

pp

Gtr. 2

Gtr. 1

The 'End Rhy. Fig. 2' section shows a melodic line with a long note on A5, followed by D5, E5, F5, E5, and D5. The guitar parts Gtr. 1 and Gtr. 2 show various rhythmic patterns and rests, including a '10' at the beginning and a '12' later on. The notation also includes a 'pp' (pianissimo) dynamic marking.

Verse

Gtr. 2 tacet

D5

E5

F5

G5

A5

Bb5

C5

D5

1. Can you feel their haunting presence?

Riff B

End Riff B

Gtrs. 1 & 3 (clean)

mf

w/ amplifier tremolo

0

2

3

5

7

8

10

12

Gtr. 3: w/ Riff B

E5

Can

you

Riff C

Gtr. 1

10

10

10

10

10

10

10

10

10

10

10

10

12

10

12

10

12

10

12

10

12

10

12

10

10

F5

G5

A5

Bb5

C5

D5

feel

their

haunt

ing

pres

ence?

8va

End Riff C

13

10

13

10

13

10

10

10

15

10

15

10

15

10

17

14

17

14

17

14

17

14

17

14

17

14

17

14

17

14

15

Chorus

Gtr. 1 tacet

Eb5

D5

F5

Eb5

D5

Li - ar! Kill - er! De - mon! Back to the riv - er Ar - as.

Gtr. 2 Rhy. Fig. 3

End Rhy. Fig. 3

f

1

1

1

1

1

1

1

1

1

1

1

1

1

1

0

0

3

1

0

0

14

0

Dm

Some - one's blank stare deemed it war - fare.
Some - one's mouth said paint them all red.

7 7 7 7 9 9 9 9 9 10 10 10 10 10 12 12 12 12 12 14 14 14 14 15 15 15 15 17 17 17 17 19 19
X
5 5 5 5 7 7 7 7 7 8 8 8 8 8 10 10 10 10 10 12 12 12 12 13 13 13 13 15 15 15 15 17 17

12

Gtr. 2: w/ Rhy. Fig. 3

E \flat 5 D5 F5 E \flat 5 D5

Li - ar! Kill - er! De - mon! Back to the riv - er Ar - as.

B \flat 5 A5 G5 A5 D5

Free dom.

Gtr. 2 Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 2: w/ Rhy. Fig. 4 (2 1/2 times)

B \flat 5 A5 G5 A5 D5

Free dom. We're

To Coda

B \flat 5 A5 G5 A5 D5 B \flat 5 A5 G5 A5

free. We're free.

Interlude

Gtr. 2: w/ Rhy. Fig. 2

D5 Bb5 A5 D5 Bb5 A5 G5 F5 Bb5 A5 D5 E5 F5 E5

D.S. al Coda

Verse

Gtr. 1: w/ Riff C

Gtr. 3: w/ Riff B

D5 E5 F5 G5 A5 Bb5 C5 D5

2. Can you hear the ho - ly moun - tains?

Gtr. 2

pp

Coda

Interlude

End half-time feel

D5

Gtr. 1

10	11	13	15	10	11	13	15	10	11	13	15	10	11	13	15	10	11	13	15
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Gtr. 3

0	1	3	5	0	1	3	5	0	1	3	5	0	1	3	5	0	1	3	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 2

Gtrs. 1 & 3 tacet

A5 Bb5 C5 D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5

Gtr. 2

Gtr. 2: w/ Rhy. Fig. 1

D5 Bb5 A5 D5 Bb5 A5 G5 D5 F5 Bb5 A5 E5 F5 E5 D5

Bridge

Gtr. 2: w/ Rhy. Fig. 1 (1st 4 meas.)

D5 Bb5 A5 D5 Bb5 A5 G5 D5

They have all re - turned, — rest - ing on a moun - tain - side. —

F5 Bb5 A5 E5 F5 E5

We have learned — that you have no... —

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 2: w/ Rhy. Fig. 1 (1st 4 meas.)

D5 Bb5 A5 D5 Bb5 A5 G5

Gtr. 2: w/ Rhy. Fig. 5

F5 Bb5

They have re - turned, — rest - ing on the moun - tain - side. — We have —

A5 E5 F5 E5 Eb5 D5 F5 Eb5 D5

learned that you have no hon - or! Mur-der - er! Sod-om - iz - er! — Back to the riv - er Ar - as.

Gtr. 2

1 1 1 1 1 1 1 1 1 1 0 3 1 0 19

Half-time feel

Gtr. 2: w/ Rhy. Fig. 4 (3 1/2 times)

Bb5 A5 G5 A5 D5 Bb5 A5 G5 A5

Free dom. Free

D5 Bb5 A5 G5 A5 D5

dom. We're free,

End half-time feel

Gtr. 2: w/ Rhy. Fig. 1 (1st 3 meas.)

Bb5 A5 G5 A5 D5 Bb5 A5 D5 Bb5 A5

free,

G5 D5 F5 Bb5 A5 E5 F5 E5 D5

Gtr. 2

10 10 10 10 10 10 2 2 2 2 3 2 0 19

*Pick in sixteenth-note rhythm.

Outro

Half-time feel

D5 Bb5 A5 D5 Bb5 A5 G5 F5 Bb5 A5 E5 F5 E5

Oh, _____ oh. _____

rit.

rit.

10 9 7 7 7 0 12 12 8 7 5 5 5 3 8 7 21 2 3 2

Slower ♩ = 120

D5 D5/A D5 Gsus2

Oh, _____ oh, _____

Gtr. 1

Gtr. 2

0 0 0 0 0 8 7 0 0 7 0 0 12 0 0 12 8 7 5 0 0 5 0 0 0

Segue to "Vicinity of Obscenity"

Gtr. 2 tacet
D5

Dm/F D5/A D5/E

oh, _____ oh. _____

rit.

rit.

3 0 0 0 0 8 7 0 0 7 0 0 2 0 0 3 2 0 0 0 0 0

Gtr. 3

Harm. amplifier tremolo off

7 7

Vicinity of Obscenity

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately fast $\text{♩} = 112$

D5

N.C.

Gtr. 1 (slight dist.)

The musical notation for the Intro section shows a guitar part in Drop D tuning. It begins with a D5 chord (D \flat -A \flat -D \flat -G \flat -B \flat -E \flat) and a steady glissando. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The guitar part is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The notation also includes a tablature section with a 'T' label and a 'B' label, showing the fret positions for the guitar part.

The musical notation for the first section of the song shows a guitar part in Drop D tuning. It begins with a P.M. marking and a steady glissando. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The guitar part is marked with a 'P.M.' instruction. The notation also includes a tablature section with a 'T' label and a 'B' label, showing the fret positions for the guitar part.

The musical notation for the second section of the song shows a guitar part in Drop D tuning. It begins with a P.M. marking and a steady glissando. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The guitar part is marked with a 'P.M.' instruction. The notation also includes a tablature section with a 'T' label and a 'B' label, showing the fret positions for the guitar part.

Gtr. 1 tacet

D5 A \flat 5 B \flat 5 A \flat 5 D5 G5 A \flat 5 G5 D5 A \flat 5 B \flat 5 A \flat 5 F5 G5 A \flat 5 G5 D5 A \flat 5 B \flat 5 A \flat 5 D5 G5 A \flat 5 G5 D5 A \flat 5 B \flat 5 A \flat 5 F5 G5 A \flat 5 G5

The musical notation for the third section of the song shows a guitar part in Drop D tuning. It begins with a P.M. marking and a steady glissando. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The guitar part is marked with a 'P.M.' instruction. The notation also includes a tablature section with a 'T' label and a 'B' label, showing the fret positions for the guitar part.

Li - ar!

Rhy. Fig. 1

End Rhy. Fig. 1

*Gtr. 2 (dist.)

The musical notation for the fourth section of the song shows a guitar part in Drop D tuning. It begins with a P.M. marking and a steady glissando. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The guitar part is marked with a 'P.M.' instruction. The notation also includes a tablature section with a 'T' label and a 'B' label, showing the fret positions for the guitar part.

*Doubled throughout

Gtr. 2: w/ Rhy. Fig. 1

D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5

Li - ar!

Verse

Gtr. 2 tacet

*F#m

1. Ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta, ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie.

Gtr. 1

Riff A

End Riff A

Ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta, ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie.

P.M.

*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A

Ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta, ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie.

D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5 F#m

Is there a per - fect way of hold - in' you, ba - by? Ah.

Gtr. 1

Riff B

End Riff B

Is there a per - fect way of hold - in' you, ba - by? Ah.

Gtr. 2
divisi

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1: w/ Riff B (2 times)

Gtr. 2: w/ Rhy. Fig. 2 (3 times)

D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5 F#m

Vi - cin - i - ty of ob - scen - i - ty in your eyes. Ter - ra cot - ta, ter - ra cot - ta, ter - ra cot - ta pie.

D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5 F#m

Is there a perfect way of hold - in' you, ba - by? Ah.

D5 Ab5Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5 F#m

Vi - cin - i - ty of ob - scen - i - ty in your eyes. Ter - ra cot - ta pie, hey! Ter - ra cot - ta pie, hey!

Gtr. 1

Riff C

P.M. -----

5 4 7 6 4 4 5 4 7 6 4

Chorus

Gtr. 1 tacet

F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 D5 C#5 A5 G#5

Ter - ra cot - ta pie, hey! Ter - ra cot - ta pie. Ba - nan - a, ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta,

End Riff C Rhy. Fig. 3

Gtr. 2

P.M. -----

5 4 7 6 4 4 5 4 7 6 4 4 6 7 4 6 7 4 6 7 4 6 7 5 4 7 6 6

*Doubled one octave higher 2nd time.

F#5 G#5 A5 D5 C#5 A5 G#5 F#5 D5 C#5 A5 G#5 F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 D5 C#5 A5 G#5

ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie. Ba - nan - a, ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta,

End Rhy. Fig. 3 Rhy. Fig. 4

P.M. -----

4 6 7 5 4 7 6 4 5 4 7 6 4 4 6 7 4 6 7 4 6 7 4 6 7 5 4 7 6 6

Bridge

Gtr. 2 tacet

F#5 G#5 A5 D5 C#5 A5 G#5 F#5 D5 C#5 A5 G#5 F#5 N.C.

G5 A5 B5 Bm

ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie. Do we all

End Rhy. Fig. 4

Rhy. Fig. 5

*Gtr. 3 (slight dist.)

P.M. -----

mf
w/ wah-wah

4 6 7 5 4 7 6 4 5 4 7 6 4 4

5 7 9 7 7

*Two gtrs. arr. for one.

B5 A5 G5 Gmaj7 G5 A5 B5 Bm B5 A5 G5 Gmaj7

learn de - feat from the whores with bad feet?

End Rhy. Fig. 5

9 7 5 7 7 5 7 9 9 7 5 7 7

To Coda

1st time, Gtr. 3: w/ Rhy. Fig. 5
2nd time, Gtr. 3: w/ Rhy. Fig. 5 (1st 2 meas.)

G5 A5 B5 Bm B5 A5 G5 Gmaj7 G5 A5 B5 Bm

Beat the meat, treat the feet to the sweet

*(Beat the meat.)

*Sing 1st time only.

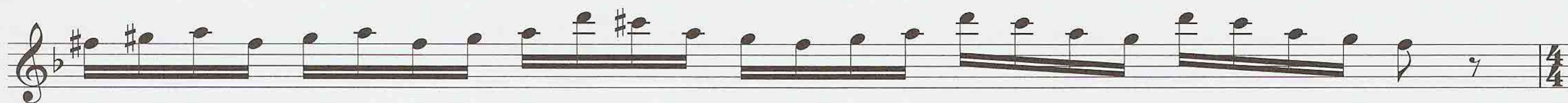
Verse

Gtr. 1: w/ Riff A (2 times)

B5 A5 G5 Gmaj7 F#m

milk - y seat.

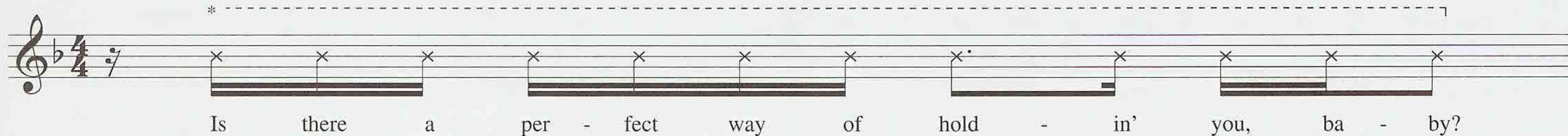
2. Ba-nan - a, ba-nan - a, ba-nan - a, ter - ra cot - ta, ba-nan - a, ter - ra cot - ta, ter - ra cot - ta pie.



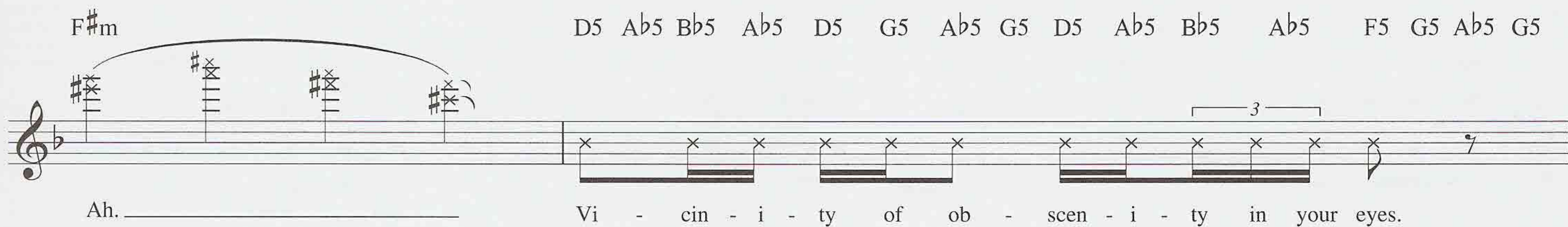
Ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta, ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie.

Gtr. 1: w/ Riff B
Gtr. 2: w/ Fhy. Fig. 2 (2 times)

D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5

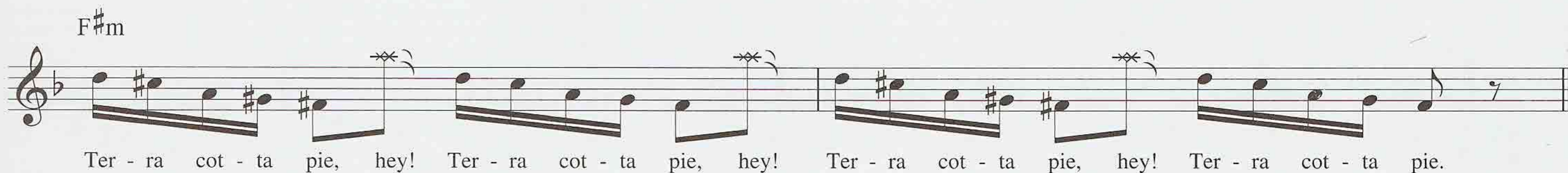


*w/ voc. effects



D.S. al Coda

Gtr. 1: w/ Riff C



Coda



A5

Interlude

Gtr. 2: w/ Rhy. Fig. 1 (3 times)
Gtr. 3 tacet

D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5

Li - ar!

Gtr. 4 (dist.)

mf
w/ slide
*w/ delay

w/ pick & finger --

w/ pick

*Set for slightly longer than quarter-note regeneration w/ one repeat.

D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5

Li - ar!

D5 Ab5 Bb5 Ab5 D5 G5Ab5G5 D5 Ab5 Bb5 Ab5 F5 G5Ab5G5 D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5

Li - ar! _____

8va

15/17 15 15/17 15 15/17 15 15/17 15

D5 Ab5Bb5Ab5 D5 G5 Ab5 G5 D5 Ab5Bb5Ab5 F5 G5 Ab5 G5 D5 Ab5Bb5Ab5 D5 G5 Ab5 G5 D5 Ab5Bb5Ab5 F5 G5 Ab5 G5

Li - ar! _____

Gtr. 4

8va

15/17 15 15/17 15 15/17 15 15/17 15

Gtr. 2

0 6 8 6 0 5 6 5 0 6 8 6 3 5 6 5 0 6 8 6 0 5 6 5 0 6 8 6 3 5 X X

Outro-Chorus

Gtr. 2: w/ Rhy. Fig. 3 (3 times)
* Gtr. 4 tacet

F#5G#5 A5 F#5G#5 A5 F#5G#5 A5 F#5G#5 A5 D5 C#5 A5 G#5 F#5G#5 A5 D5 C#5 A5 G#5F#5 D5 C#5 A5 G#5F#5

8va

Ba - nan - a, ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta, ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie.

*Regenerated notes from delay are electronically sustained (ray gun sound).
Pitch and oscillation are increased via the speed control.
Segue into first eight meas. of "She's Like Heroin."

G#5 A5 F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 D5 C#5 A5 G#5 F#5 G#5 A5 D5 C#5 A5 G#5 F#5 D5 C#5 A5 G#5 F#5

8va

Ba - nan - a, ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta, ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie.

G#5 A5 F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 D5 C#5 A5 G#5 F#5 G#5 A5 D5 C#5 A5 G#5 F#5 D5 C#5 A5 G#5 F#5

8va

Ba - nan - a, ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta, ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie.

Gtr. 2: w/ Rhy. Fig. 4

G#5 A5 F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 D5 C#5 A5 G#5 F#5 G#5 A5 D5 C#5 A5 G#5 F#5 D5 C#5 A5 G#5 F#5 N.C.

8va

Ba - nan - a, ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta, ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie.

Gtr. 5

7

Segue to "She's Like Heroin"

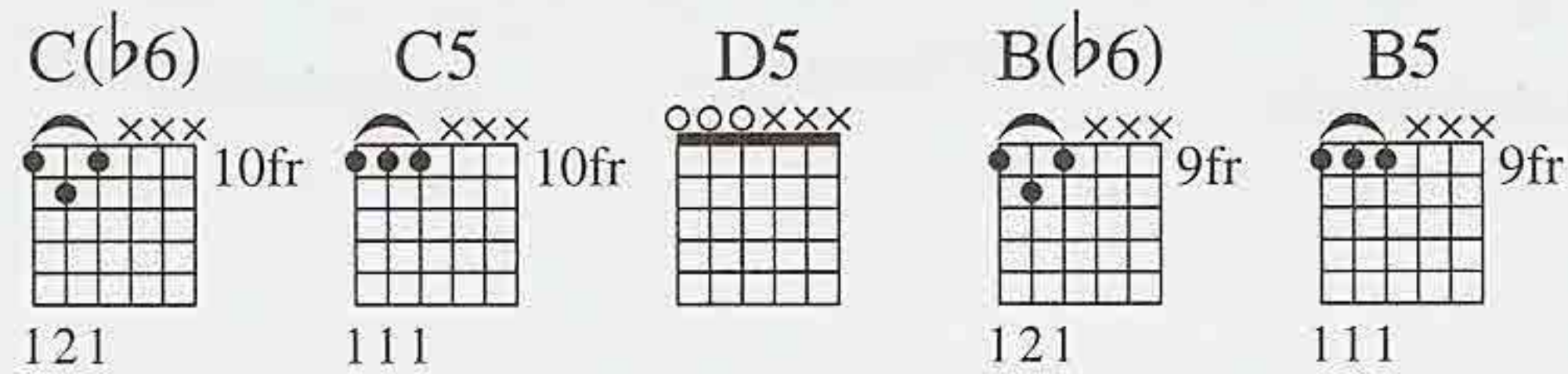
Free time

(7) (7) 9 11 (11) (11)

*Microphonic fdbk., not caused by string vibration.

She's Like Heroin

Words and Music by Daron Malakian and Serj Tankian



Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Fast ♩ = 194

*C(b6) B(b6)

Gtr. 1 (dist.)

mf
**fdbk.

P.S. fdbk.

TAB (X) X

Pitch: D D
**Microphonic fdbk., not caused by string vibration.

Riff A End Riff A

Gtr. 2 (slight dist.)

mf
slight P.M.

TAB 12 10 11 10 11 0 12 10 11 10 11 0 11 9 10 9 10 0 11 9 10 9 10 0

*Chord symbols reflect implied harmony.

Gtr. 2: w/ Riff A (2 times) Gtr. 1 tacet

C(b6) B(b6) C(b6) B(b6)

Gtr. 1

fdbk.

Pitch: C \sharp

Gtr. 2

slight P.M.

D5 (cont. in slashes)

TAB 12 10 11 10 11 0 12 10 11 10 11 0 11 9 10 9 10 0 11 9 10 9 10 0

Verse

C(b6) C5 D5 B(b6) B5 D5

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 2

1. She's _____ like _____ her - o - in _____ sip - ping through a lit - tle glass. _

Rhy. Fig. 1A End Rhy. Fig. 1A

*Gtr. 3 (clean)

mf

9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

*Two gtrs. arr. for one.

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Rhy. Fig. 1A (3 times)

C(b6) C5 B(b6) B5

I'm _____ look - ing for some help, _ I need some - one to save her ass.

C(b6) C5 B(b6) B5

Chi - nese _____ tricks in rooms with ghosts of hook - er girl - ie dudes. _

C(b6) C5 B(b6) B5

Me _____ and _____ her - o - in, _ may - be we can make some cash sell - ing

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 2

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	0	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
11	11	11	11	11	11	11	11	10	10	10	10	10	10	10	0	10	10	10	10	10	10	10	10	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	0	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

Chorus

B5 A5 B5 C5 D5 C5 Eb5 D5 C5 B5 N.C. B5 A5 B5 C5 D5 C5 Eb5 D5 C5 B5 N.C.

ass. Sell-ing ass for her - o - in. Ass. Sell - ing ass for her - o - in.

Gtr. 2

9	9	7	9	10	12	10	13	12	10	9	X	9	9	7	9	10	12	10	13	12	10	9
9	9	7	9	10	12	10	13	12	10	9	X	9	9	7	9	10	12	10	13	12	10	9
9	9	7	9	10	12	10	13	12	10	9	X	9	9	7	9	10	12	10	13	12	10	9

To Coda

B5 A5 B5 C5 D5 C5 Eb5 D5 C5 B5 N.C. B5 A5 B5 C5 D5 C5 Eb5 D5 C5 B5 N.C.

Ass! Sell-ing ass for her - o - in. Ass! Sell-ing ass for her - o - in.

X	9	9	7	9	10	12	10	13	12	10	9	X	9	9	7	9	10	12	10	13	12	10	9
X	9	9	7	9	10	12	10	13	12	10	9	X	9	9	7	9	10	12	10	13	12	10	9
X	9	9	7	9	10	12	10	13	12	10	9	X	9	9	7	9	10	12	10	13	12	10	9

Verse

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

*Cmaj7#5 C6#5 B7b13 B6b13

2. She wants noth-ing more but to be a lit - tle whore.

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 3

12	12	12	12	12	12	12	10	10	10	10	10	10	10	10	10	10	9	9	9	9	9	9	9
13	13	13	13	13	13	13	13	13	13	13	13	12	12	12	12	12	12	12	12	12	12	12	12
10	10	10	10	10	10	10	10	10	10	10	10	9	9	9	9	9	9	9	9	9	9	9	

*Chord symbols reflect overall harmony.

Gtr. 3: w/ Rhy. Fig. 3 (3 times)

Cmaj7#5 C6#5 B7b13 B6b13

He wants noth - ing less but to wear a lit - tle dress.

She's like her - o - in, _____ sip - ping through a lit - tle glass. _____

Gtr. 2: w/ Rhy. Fig. 2

I'm _____ look - ing for some help, _____ I need some - one to make some cash sel - ling

Interlude

Gtr. 2: w/ Riff A

C(b6)

B(b6)

A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff is divided into four measures by vertical bar lines. Each measure contains a single eighth rest, represented by a short horizontal line on the fourth line of the staff.

slight P.M. ----- (cont. in slashes)

La, la, la, la, la, _____ la, _____ la, _____ la, _____ la. _____

Gtr. 2: w/ Rhy. Fig. 4 (3 times)

C(b6)

B(b6)

La, la, la, la, la, _____ la, la, _____ la, la. _____

La, _____ la, la. _____

8va -----

19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	20	21
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	19	20
17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	18

C(b6)

B(b6)

Ah. _____

Ah. _____

8va -----

21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	21
20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	20
18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	18
18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	18

C(b6)

B(b6)

Ah. _____

Ah.) _____

8va -----

21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20
20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19
18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17
18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17

Verse

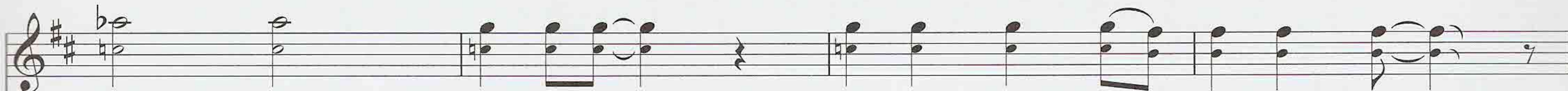
Gtr. 3 tacet

C(b6)

C5

B(b6)

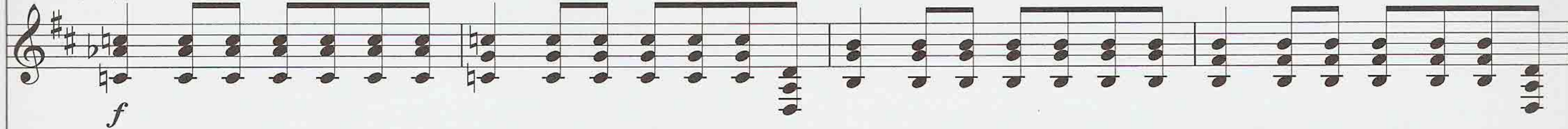
B5



3. She's like her - o - in ____ sip - ping through a ____ lit - tle glass. _

Rhy. Fig. 5

*Gtr. 4 (dist.)



f

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

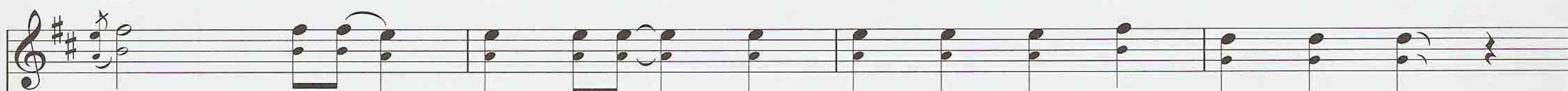
*Doubled throughout

Am6

Am

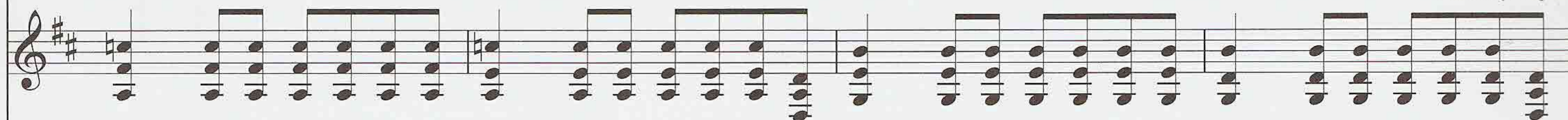
G6

G



I'm look - ing ____ for some help, _ I need some - one to save her ass.

End Rhy. Fig. 5



10	10	10	10	10	10	10	10	10	10	10	10	0	9	9	9	9	9	9	9	9	9	9	0
9	9	9	9	9	9	9	9	9	9	9	9	0	7	7	7	7	7	7	7	7	7	7	0
7	7	7	7	7	7	7	7	7	7	7	7	0	5	5	5	5	5	5	5	5	5	5	0

Gtr. 4: w/ Rhy. Fig. 5 (2 3/4 times)

C(b6)

C5

B(b6)

B5



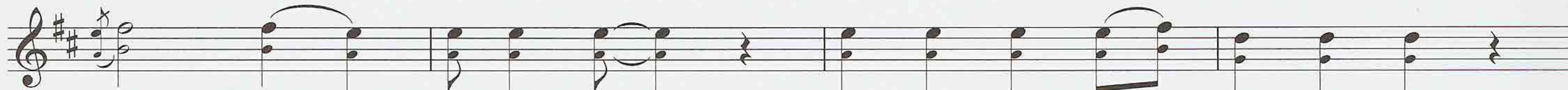
She wants noth - ing more ____ but to be a ____ lit - tle whore. ____

Am6

Am

G6

G



He wants ____ noth - ing less ____ but to wear a ____ lit - tle dress.

Csus2(b6)

Cm

Bmb6

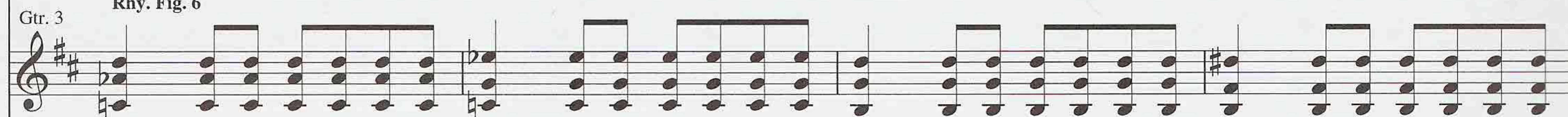
B



She's like her - o - in ____ sip - ping through a lit - tle glass.

Rhy. Fig. 6

Gtr. 3



12	12	12	12	12	12	12	12	13	13	13	13	13	13	12	12	12	12	12	12	12	12	13	13	13	13	13	13	13
11	11	11	11	11	11	11	11	10	10	10	10	10	10	10	10	10	10	10	10	10	10	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10	10	10	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

Am13 G⁶ Gadd9 Csus2(b6)

I'm look - ing for some help, I need some - one to save her ass. Chi - nese

End Rhy. Fig. 6

let ring ----- let ring -----

11	10	10	10	11	10	10	10	10	10	10	10

Cm Bmb6 B Am13

tricks in rooms with ghosts of hook - er girl - ie dudes. Me and _____ her - o - in, _____

G⁶ Gadd9 Gtr. 4 tacet C(b6) C5 B(b6)

may - be we can make some cash. She's like _____ her - o - in _____ sip - ping through a _____

Gtr. 4 Gtr. 2

let ring ----- let ring -----

9	9	9	9	9	9	9	9	9	9	9	9	11	11	10	10	10	10	10	10	9
5	5	5	5	5	5	5	5	5	5	5	5	10	10	10	10	10	10	10	9	

B5 A6 A5 G6 rit. G5

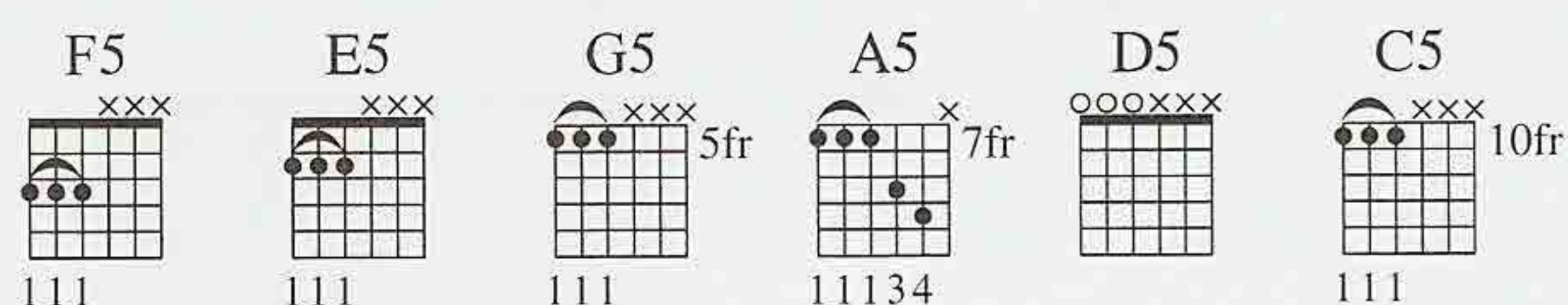
lit - tle glass. _____ I'm look - ing _____ for some help, _____ I need some - one to save my ass.

let ring ----- let ring ----- let ring -----

9	9	9	9	9	7	7	7	7	7	7	5	5	5	5

Lonely Day

Words and Music by Daron Malakian and Serj Tankian



Gtrs. 1 & 3-7: Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Gtr. 2: Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately $\text{♩} = 76$

**Am

F \sharp

C

E7

End Riff A

*Gtr. 1 (clean)

Riff A

mf
let ring throughout

T
A
B

0 2 2 1 2 0 0 2 0 2 0 3 2 0 1 0 0 0 1 0 1 0

*Two gtrs. arr. for one.

**Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Riff A (4 times)

Am

F \sharp

C

E7

Am

1. Such a lone - ly day, —

and it's mine.

The most

lone - li - est day of my life. —

Such a lone - ly day —

should be

banned.

It's a day that I — can't stand. —

Chorus

A5 D5 F5 D5 C5 D5 E5 D5 A5 D5

The most lone - li - est day of my life. The most

Rhy. Fig. 1 End Rhy. Fig. 1

*Gtr. 2 (dist.)

f

10 10 0 3 3 0 10 10 0 2 2 0

9 9 0 3 3 0 10 10 0 2 2 0

7 7 0 3 3 0 10 10 0 2 2 0

7 7 0 3 3 0 10 10 0 2 2 0

*Doubled throughout

Verse

F5 D5 C5 D5 E5 D5 Am F#

lone - li - est day of my life. 2. Such a lone - ly day

C E7 Am F# C

should-n't ex - ist. It's a day that I'll nev - er miss.

E7 Am F# C E7

Such a lone - ly day, and it's mine.

Gtr. 3 (clean)

mf

12 13 12 13 13/15 13 13 12

Gtr. 4 (clean)

mf

Gtr. 5 (clean)

mf

13 14 13 14 14/16 14 14 13

14 15 14 15 15/17 15 15 15\14

Gtrs. 3-5 tacet

Am F₉ C E7

The most lone - li - est day of my life.

Bridge

F5 E5 G5 A5 D5 F5 E5

Gtr. 2

And if you go, I wan-na go with you. And if you die,

Gtr. 6 (clean) *mf*

Gtr. 3 *divisi*

17 17 17	16	15 15 15	12 15 13	17 17 17	16
13 13 13	12			13 13 13	12

Gtr. 4

Gtr. 5 *divisi*

10 10 10	9	7 7 7	8 7 10	10 10 10	9
10 10 10	7		10 8 9	10 10 10	7

G5 A5 D5 F5 E5 D5

P.M. -----

I wan-na die with you. Take your hand and walk a

Gtr. 3

Gtr. 4

Gtr. 5

13 (13) 12	13 15 13	13	13	12 12	12 12

10 10 10	10 12 10	10	10	9 9	9 9
9 (9) 7	9 10 9			7 7	7 7

End Rhy. Fig. 2

F5 D5 C5 D5 E5 D5 A5 D5

Gtr. 5

Gtr. 6
divisi

Riff B

*8va -

End Riff B

Riff B1

End Riff B1

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

*Applies to both gtrs.

Gtr. 3

8va -

Gtr. 4

Gtr. 7 (clean)

mf

Gtr. 4
divisi

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

Gtrs. 5 & 6: w/ Riffs B & B1 (7 times)

8va

Gtr. 3

F5 D5 C5 D5

loco

19 20 19 17 19 17 15 17 15 13 15 13 12 13 12 15 12 15 13 15 13 12 13 12 14 12 14 12 13 15 12 13 15 13 12 15

12 13 12 15 12 15 13 15 13 12 13 12 14 12 14 12 14 12 15 12 15 14 15 14 12 14 15 12 14 12 13 15 13 12 14

12 13 12 14 12 14 12 10 12 10 9 10 9 12 9 12 10 12 10 9 10 9 12 9 12 9 10 12 9 10 12 10 9 12

E5 D5 A5 D5

13 15 12 13 15 13 12 15 13 15 12 13 15 13 12 15 13 15 12 13 15 13 12 15 13 15 12 13 15 13 12 15

13 14 12 13 15 13 12 14 13 14 12 13 15 13 12 14 13 14 12 13 15 13 12 14 13 14 12 13 15 13 12 14

10 12 9 10 12 10 9 12 10 12 9 10 12 10 9 12 10 12 9 10 12 10 9 12 10 12 9 10 12 10 9 12

F5 D5 C5 D5

13 15 12 13 15 13 12 15 13 15 12 13 15 13 12 15

13 14 12 13 15 13 12 14 13 14 12 13 15 13 12 14

10 12 9 10 12 10 9 12 10 12 9 10 12 10 9 12

Chorus

E5

D5

A5

D5

F5

D5

Rhy. Fig. 3

Gtr. 2

(cont. in notation)

The most lone - li - est day of my

Gtr. 5

Gtr. 6
divisi

17
10

Gtr. 3

Gtr. 7

Gtr. 4

13 15 12 13 15 13 12 15 13 15 12 13 15 13 12 15

13 14 12 13 15 13 12 14 13 14 12 13 15 13 12 14

10 12 9 10 12 10 9 12 10 12 9 10 12 10 9 12

13 15 12 13 15 13 12 15 13 15 12 13 15 13 12 15

13 14 12 13 15 13 12 14 13 14 12 13 15 13 12 14

10 12 9 10 12 10 9 12 10 12 9 10 12 10 9 12

Gtrs. 3-7 tacet

Gtr. 2: w/ Rhy. Fig. 3

C5 D5 E5 A5 D5 F5 D5

life. _____ The most lone - li - est day of my

Gtr. 2

End Rhy. Fig. 3

10 10 10 0 2 2 2 2 2 3 2 0 5 0

Gtr. 2: w/ Rhy. Fig. 2 (1 1/2 times)

C5 D5 E5 A5 D5 F5 D5

life. _____ The most lone - li - est day of my

C5 D5 E5 D5 A5 D5 F5 D5

life _____ (Ah.) _____

Outro-Verse

Gtr. 1: w/ Riff A (1 1/2 times)

Gtr. 2 tacet

C5 D5 E5 D5 Am F9

Such a lone - ly day, _____

Gtr. 2

10 10 10 0 2 2 2 0 7 7 7

C E7 Am F \sharp

and it's mine. It's a day that I'm glad I _____ sur -

Slowly ♩ = 65

C E7 A

rit. *rit.*

vived. _____

Gtr. 3

rit.

8va γ

Harm.

5

Pitch: E

Gtr. 4

rit.

mp *rit.* steady gliss. *p*

w/ dist. w/ slide

20

17

*Vol. swell

Gtr. 5

rit.

mp *rit.* steady gliss. *p*

w/ dist. w/ slide

16

14

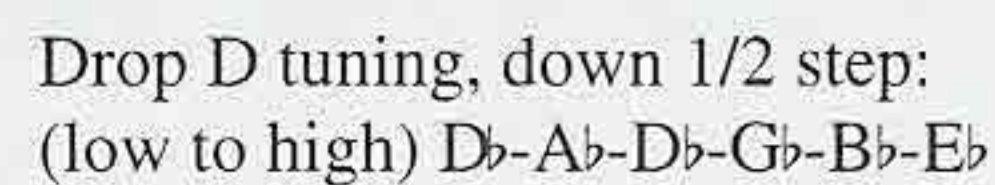
**Vol. swell

Gtr. 1

rit. *rit.*

3 2 0 1 0 0 0 0 1 0 1 0 10 7 9 7 10

Words and Music by Daron Malakian and Serj Tankian



Moderately slow ♩ = 75

Dm

Gtr. 1 (clean)

*Chord symbols reflect implied harmony.

Dm

End Riff A

Gm

Dm

The musical score for "The Rose Tree" is presented in two staves. The top staff is a treble clef staff containing the melody, which consists of eighth and quarter notes. The bottom staff is a guitar accompaniment staff showing fret numbers for each note. The melody starts on a G4 (first line) and moves through various intervals, including a descending line in the second measure. The guitar accompaniment provides a harmonic foundation with fret numbers ranging from 12 to 17.

Measure	Melody Notes (Pitch)	Guitar Fret Numbers
1	G4, A4, B4, A4, G4	13, 12, 12, 13, 12
2	F#4, E4, D4, C4, B3	15, 12, 12, 12, 12
3	A3, G3, F#3, E3, D3	15, 12, 12, 12, 12
4	C4, B3, A3, G3, F#3	14, 12, 12, 12, 13
5	E4, D4, C4, B3, A3	17, 12, 12, 12, 12
6	G4, A4, B4, A4, G4	12, 12, 15, 12, 12
7	F#4, E4, D4, C4, B3	12, 12, 17, 12, 12
8	A3, G3, F#3, E3, D3	12, 12, 12, 12, 12
9	C4, B3, A3, G3, F#3	12, 12, 17, 12, 12
10	E4, D4, C4, B3, A3	15, 12, 12, 12, 12
11	G4, A4, B4, A4, G4	12, 12, 12, 12, 12
12	F#4, E4, D4, C4, B3	12, 12, 12, 12, 12

Dsus2

Verse


Gtrs. 1-3 tacet

G5

F5 E5

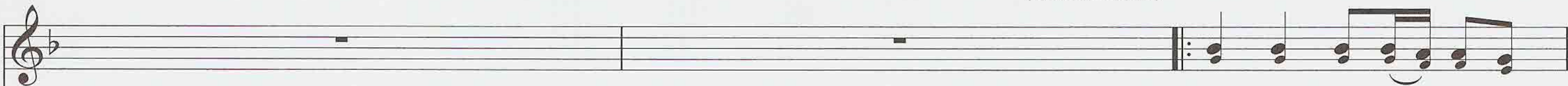
Gtr. 4
(dist.)

D5



P.M. -----

*** (cont. in notation)

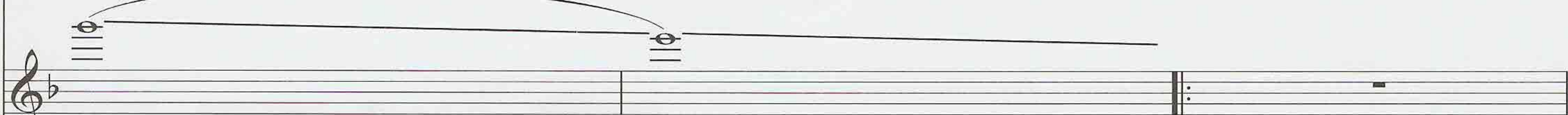


1. Dead men ly - ing _ on the
2. Young men stand - ing _ on the

Riff B

End Riff B

Gtr. 2 (dist.)



* w/ slide *mp*

20

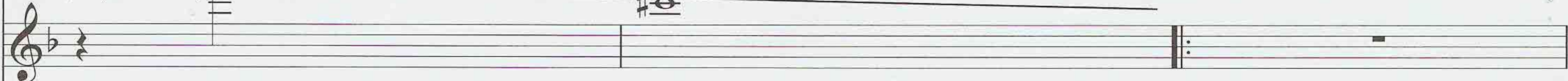
17

*Vol. swell

Riff B1

End Riff B1

Gtr. 3 (dist.)



** w/ slide *mp*

16

14

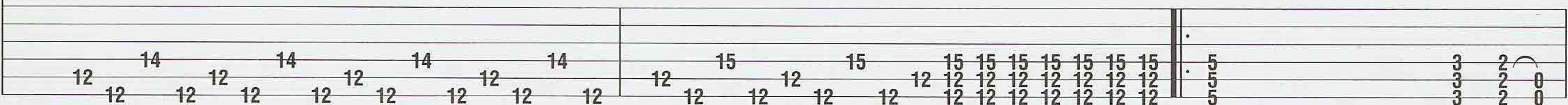
**Vol. swell

Gtr. 1



Gtr. 4

f



***Vol. swell

D5

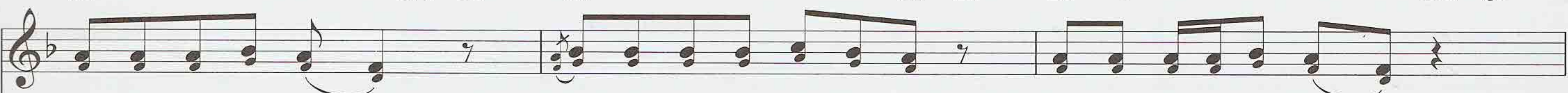
Bb5 C5

G5

F5 E5

D5

Bb5 C5

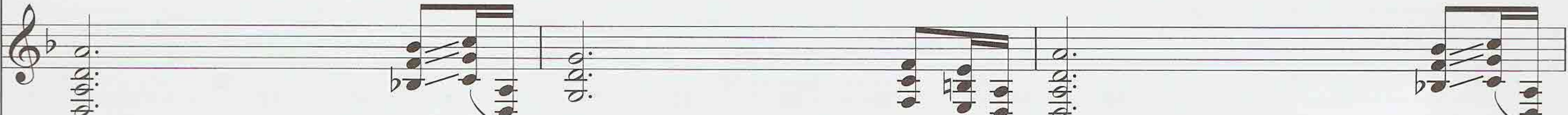


bot - tom of the grave, _
top of their own graves, _

won - der - ing when sav - ior comes
won - der - ing when Je - sus comes

is he gon - na be saved? _
are they gon - na be saved? _

Gtr. 4



Gm7

Bb^b maj7 Am7 Dm

May - be you're a jok - er, may - be you de - serve to _____ die. } They were _____

Chorus

Gtr. 1: w/ Riff A (2 times)

Gm

Riff D

 $8va -$ [illegible]

Riff D1

Gtr. 6

Gr. 6

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The exercise consists of a continuous sequence of 30 measures, each containing a single eighth note. The notes are grouped into four sets of seven measures, with a double bar line after each set. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb13

Dm

God is wear - ing black. He's

8va -

[illegible]

A7sus4

gone so far to find no hope, he's

8va

15 15

12 12

Dm

nev - er com - ing back. They were _____

8va

17 17

13 13

End Riff D

End Riff D1

Gtrs. 5 & 6: w/ Riffs D & D1

Gm

Dm

cry - ing when their sons left, all young men must go. _____ He's

2nd time, Gtrs. 2 & 3: w/ Riffs B & B1

A7sus4

Dm

gone so far to find the truth, he's nev - er go - ing home. _____

Interlude

G5

F5

E5

Rhy. Fig. 1

*Gtr. 8
(dist.)

mf

(Ah. _____
(Ah.) _____

Riff E

Gtr. 7

11 11 11 11 11 11 11 11 11 11 11 11 10 10 11 11 13 13 13 13 11 11 10 10 11 11 11 11 10 10 11 11

Riff E1

Gtr. 9 (clean)

mf

12 12 12 12 12 12 12 12 12 12 12 12 10 10 12 12 14 14 14 14 12 12 10 10 12 12 12 12 10 10 12 12

*Doubled throughout

D5

10 10 10 10 10 10 10 10 10 10 10 10 10 10 11 11 10 10 10 10 10 10 10 10 10 10 10 10 12 12 14 14

10 10 10 10 12 12 12 12 12 12 12 12 10 10 12 12 10 10 10 10 12 12 12 12 12 12 12 12 9 9 10 10

A5

D5

E5

F5

E5

End Rhy. Fig. 1

End Riff E

12 12 12 12 9 9 9 9 9 9 9 9 12 12 14 14 12 12 12 12 9 10 9 12 9	10 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 12 12 12 12 12 12 12
---	--

End Riff E1

9 9 9 9 11 11 11 11 11 11 11 11 11 9 9 10 10 9 9 9 9 11 12 11 9 11	12 12 12 12 12 12 12 12 12 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9
--	--

Gtrs. 7 & 9: w/ Riffs E & E1
 Gtr. 8: w/ Rhy. Fig. 1

G5

F5

E5

Oh.)

8va

Gtr. 5

18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 17 17 17 17 18 20 18 18 18 18 20 18

Gtr. 6

18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 17 17 17 17 17 17 17 17 20 20 20 20 20 20 20 20

8va

17 17 17 17 18 18 18 18 18 18 18 18 18 18 17 17 17 17 17 17 18 18 18 18 18 18 18 18 18 18 15 15

18 18 18 18 19 19 19 19 19 19 19 19 19 19 18 18 18 18 18 18 19 19 19 19 19 19 19 19 19 19 17 17

[illegible]

D5 E5 F5 E5

8va

17 17 17 17 17 17 17 17 15 15 15 15 15 15 15 15 17 17 17 17 17 17 17 17 15 15 15 15 15 15 15 15

15 15 15 15 15 15 15 15 17 17 17 17 17 17 17 17 18 18 18 18 18 18 18 18 17 17 17 17 17 17 17 17

Chorus

Gtrs. 5 & 6 tacet

F5 E5 G5 D5 E5 A5

Wel - come _____ to the Sol-dier Side _____ where there's no one here but me. _____

Gtr. 8 Rhy. Fig. 2

End Rhy. Fig. 2

3 3 2 2 2 5 5 0 0 0 2 2 2 2 2 0 7 7 7 7 0 0

3 3 2 2 2 5 5 0 0 0 2 2 2 2 2 0 7 7 7 7 0 0

Gtr. 8: w/ Rhy. Fig. 2 (3 times)

F5

E5

Peo - ple _____

Riff F

Gtr. 5

13 13 13 13 13 13 13 13 13 13 13 13 13 13 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Riff F1

Gtr. 6

15 15 15 15 15 15 15 15 15 15 15 15 15 15 14 14 14 14 14 14 14 14 14 14 14 14 14 14

[illegible]

E5

The image shows a musical score for a song. The top staff is a vocal line in G major (one sharp) and 4/4 time. The lyrics are "There is no one here but". The melody starts on G4, goes to A4 for "There", B4 for "is", C5 for "no", B4 for "one", A4 for "here", and G4 for "but". The guitar accompaniment consists of two staves. The first staff has a repeating eighth-note pattern on the high E string (E5) for the first 14 measures, followed by a descending eighth-note scale from E5 to D4 in the next 10 measures. The second staff has a repeating eighth-note pattern on the high E string (E5) for the first 14 measures, followed by a descending eighth-note scale from E5 to D4 in the next 10 measures. The fret numbers for the guitar parts are listed below each staff.

There is no one here but

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 17 17 17 17 15 15 15 15 13 13 13 13 15 15 15 15

15 15 15 15 15 15 15 17 17 17 17 17 17 17 18 18 18 18 17 17 17 17 15 15 15 15 17 17 17 17

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G
open 3fr

Strings: high E B G D A E low

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

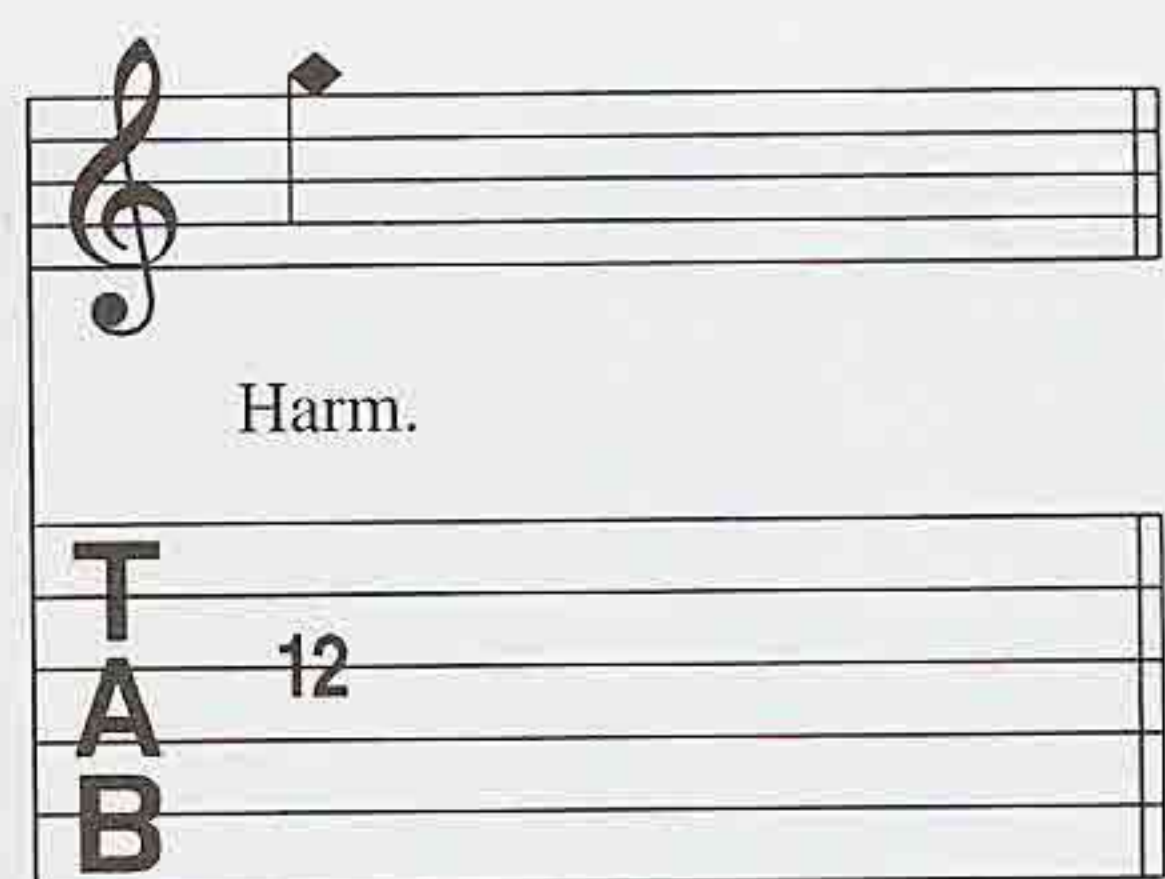
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

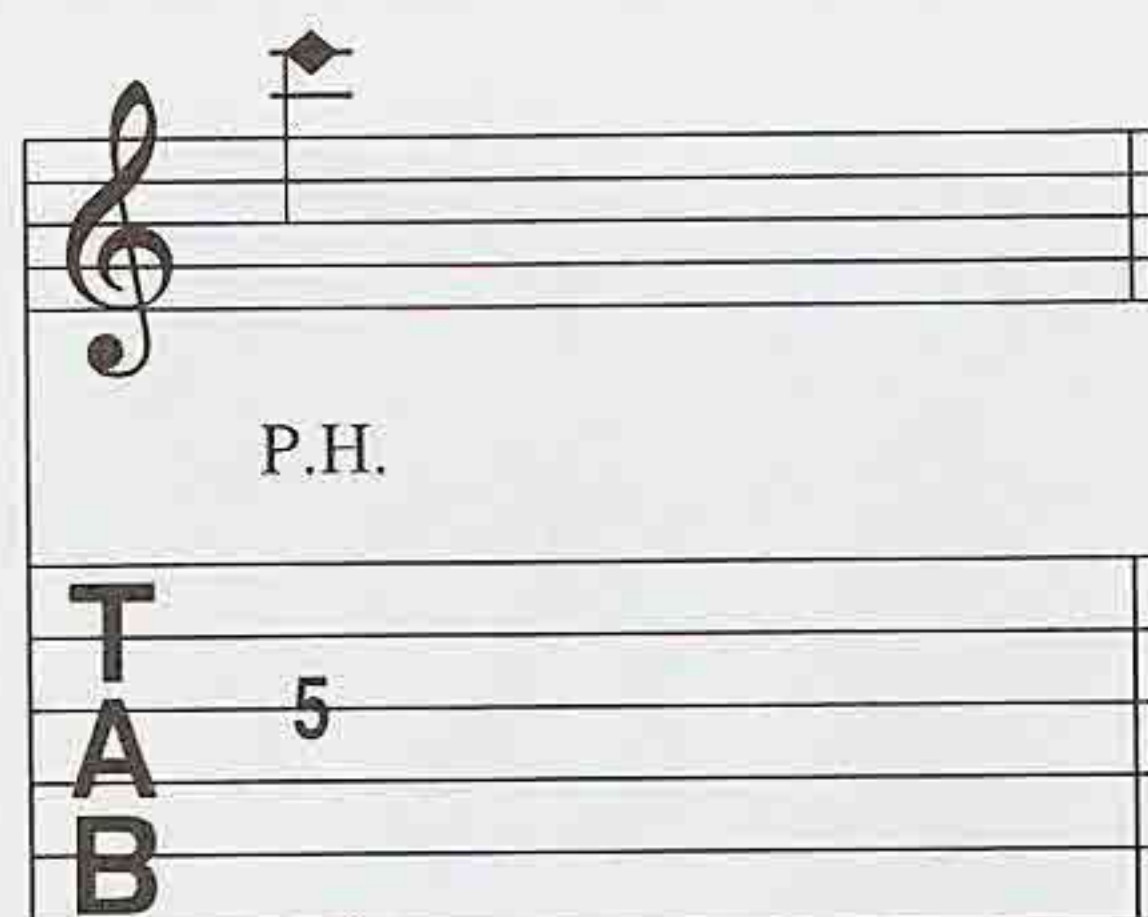
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



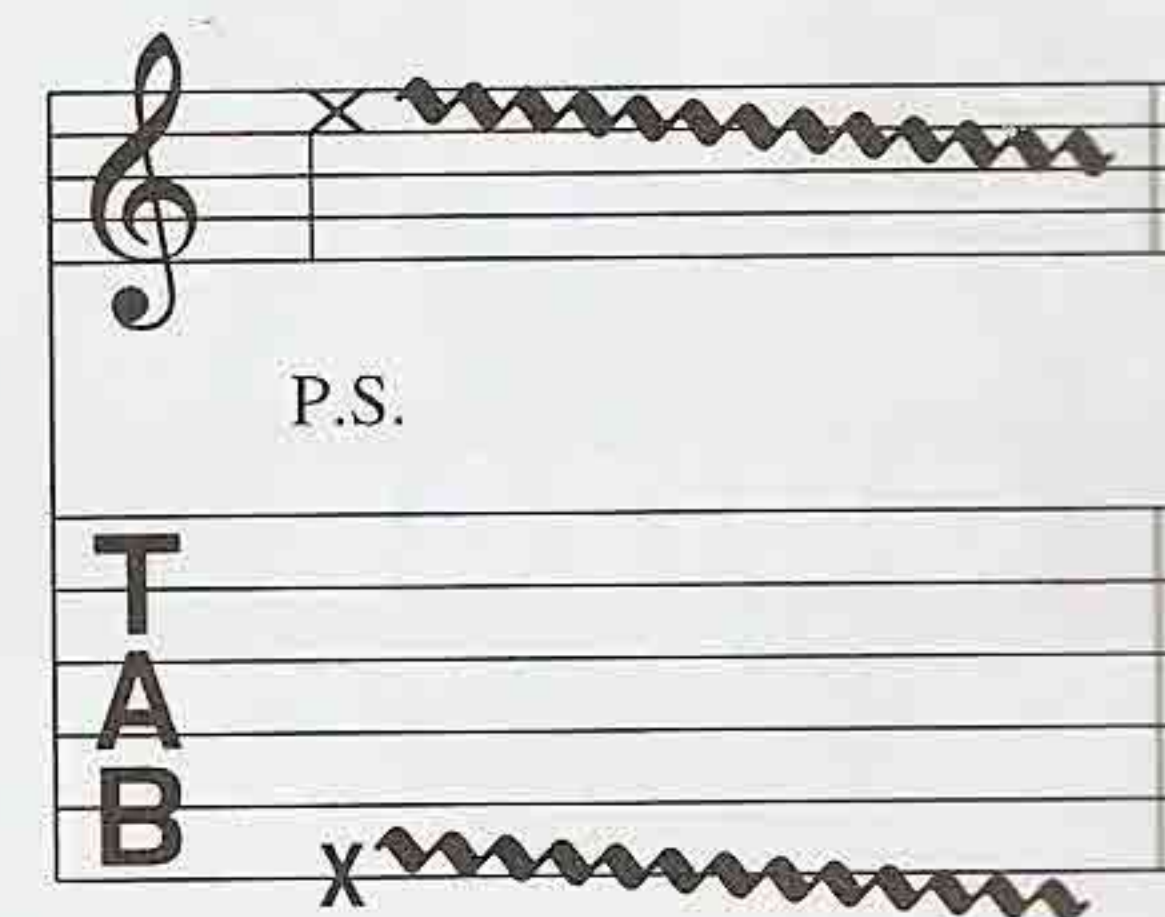
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



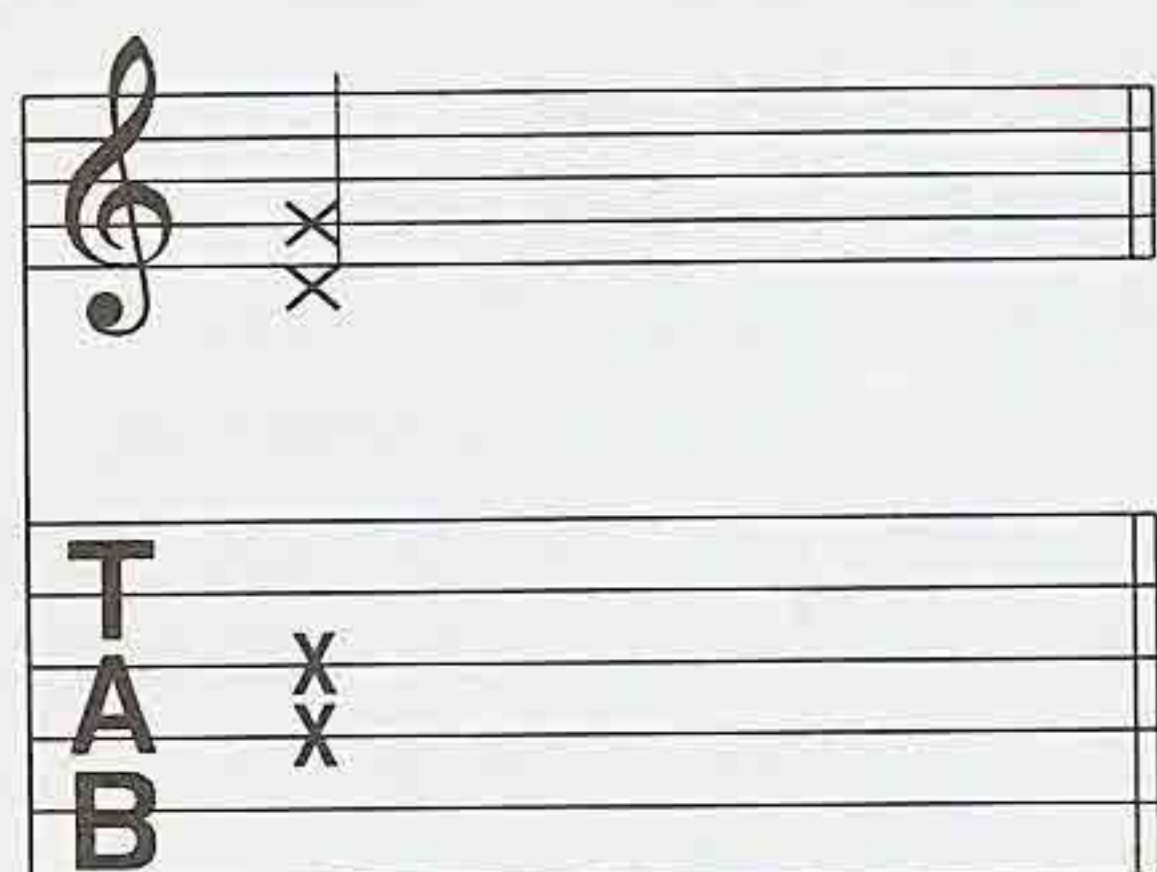
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



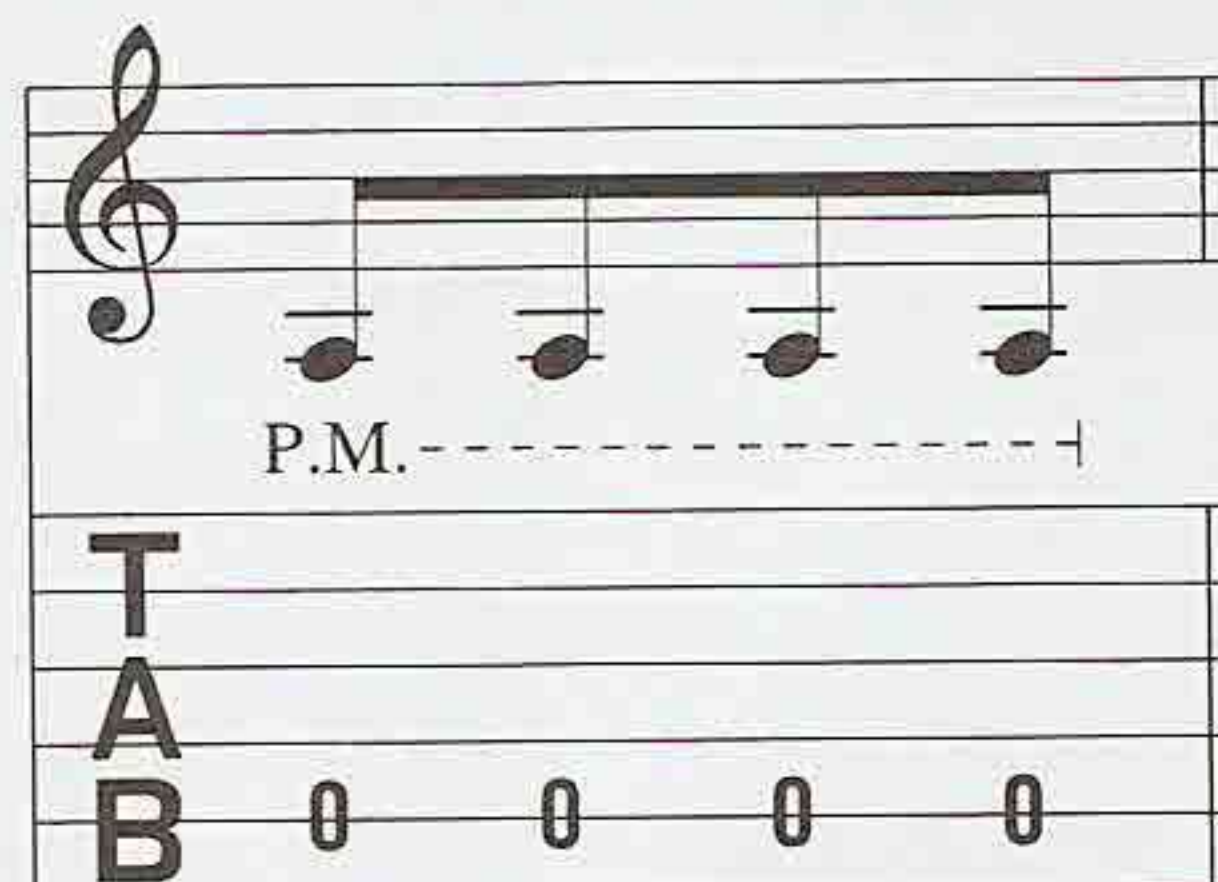
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



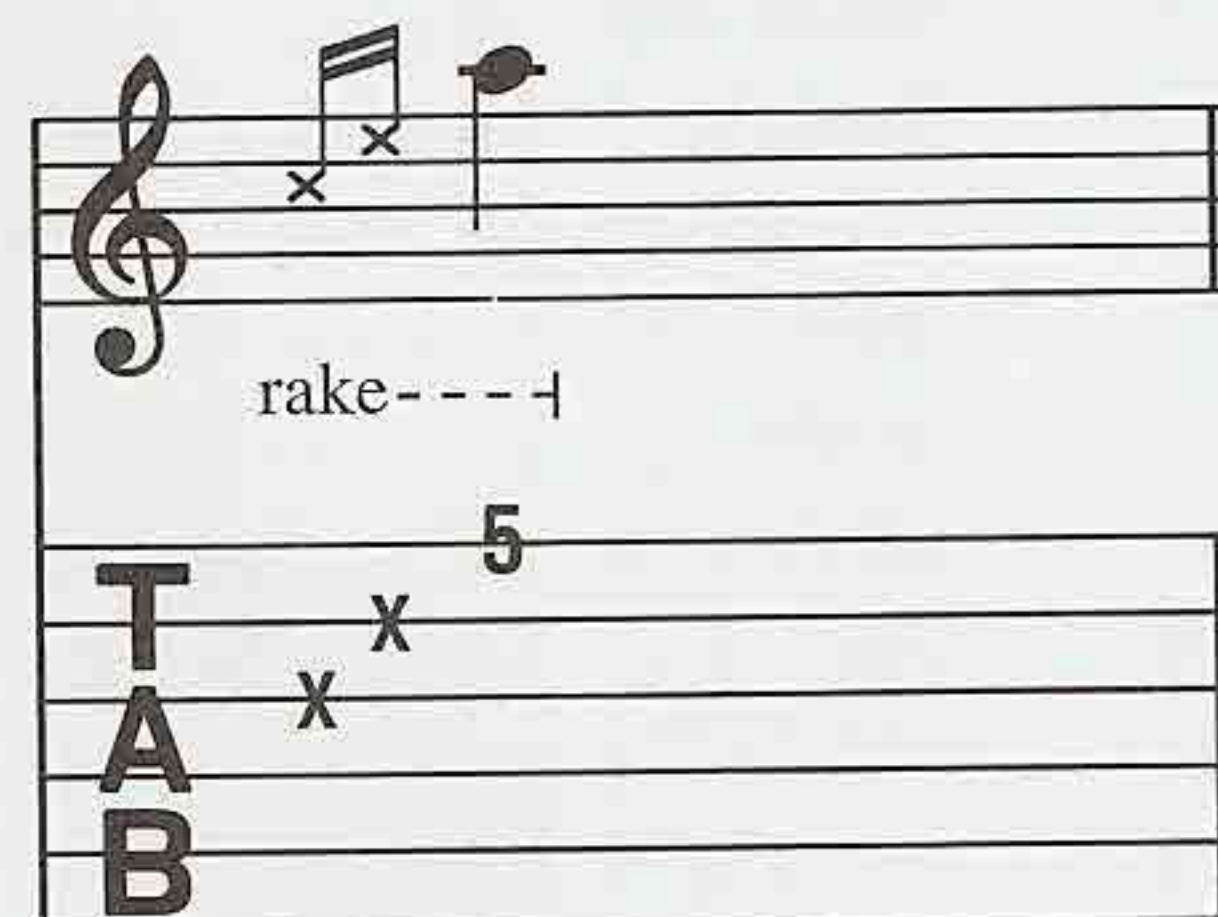
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



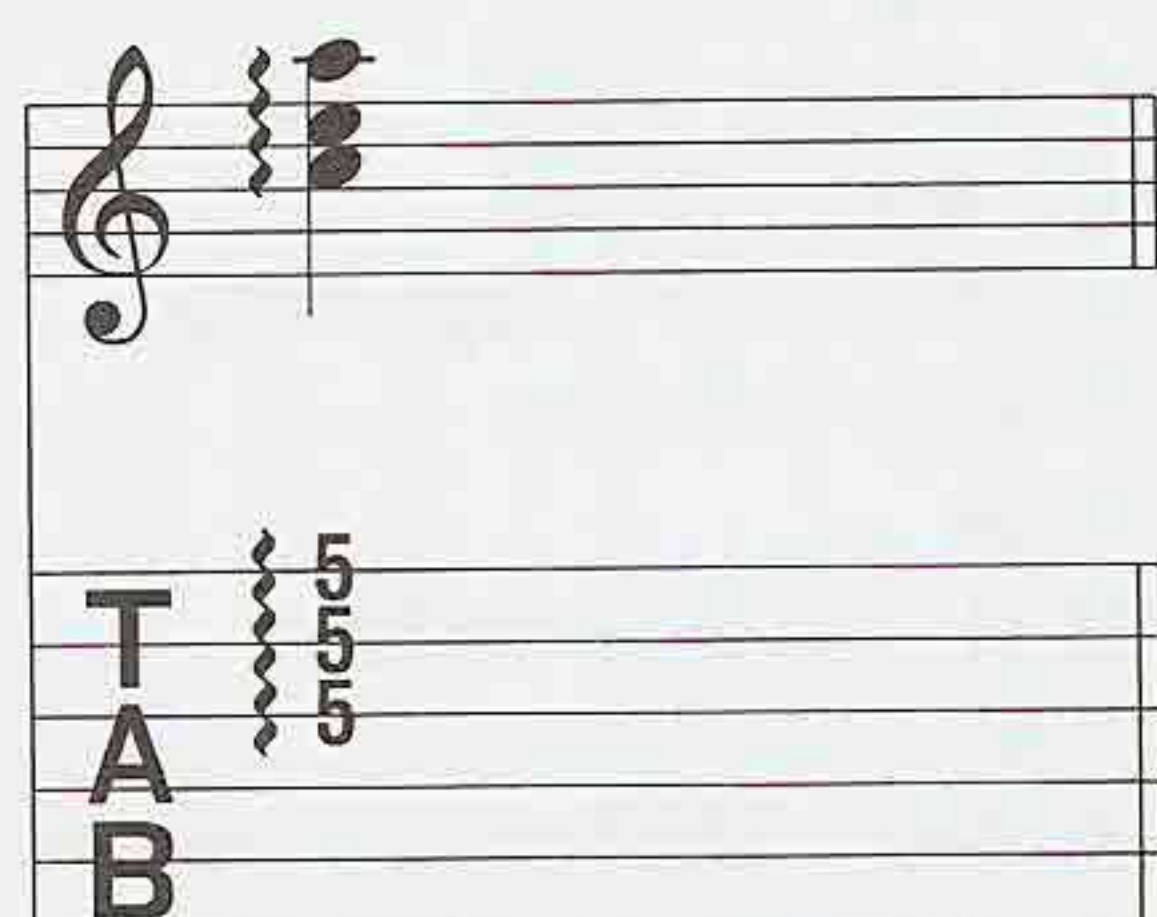
RAKE: Drag the pick across the strings indicated with a single motion.



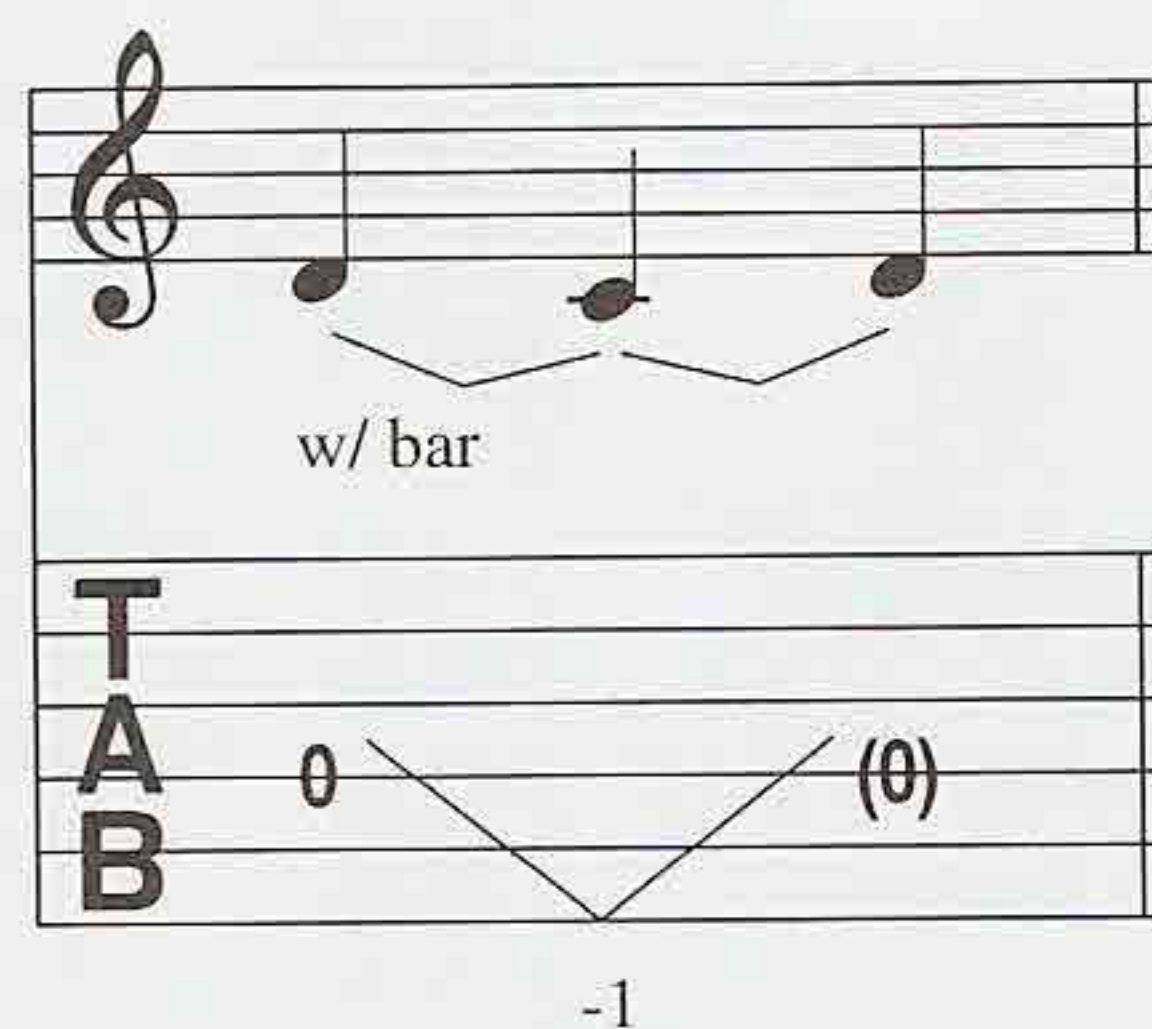
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



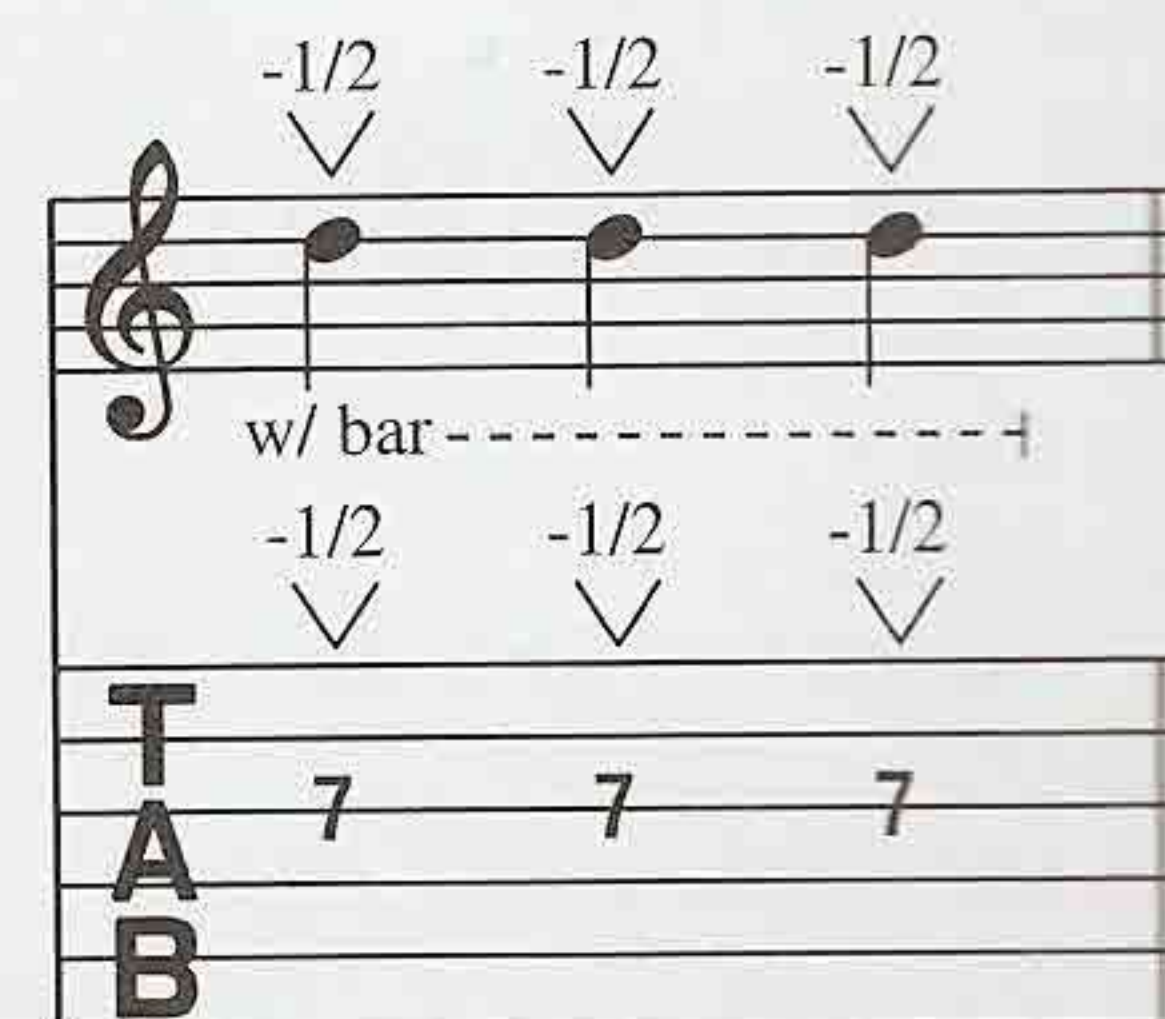
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



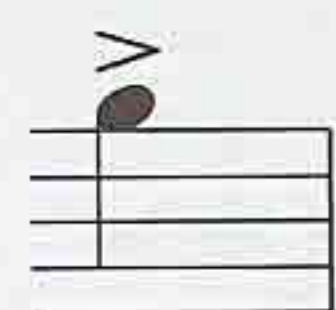
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)



(*accent*)

- Accentuate note with great intensity



(*staccato*)

- Play the note short



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (%), then play until the measure marked "**To Coda**," then skip to the section labelled "**Coda**."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "**Fine**" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

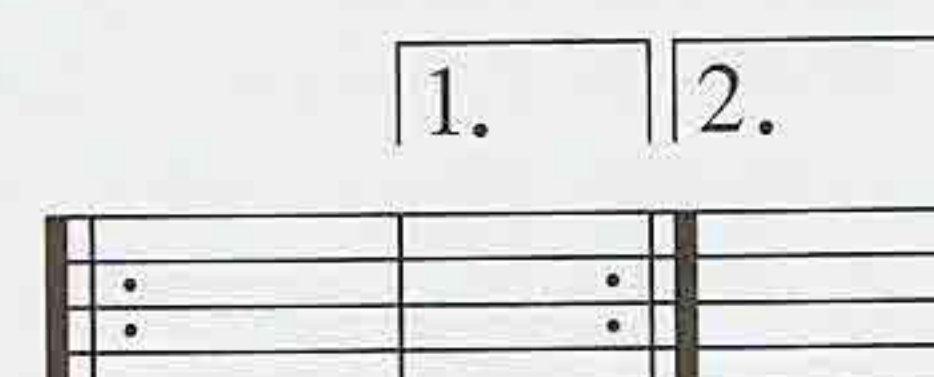
- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



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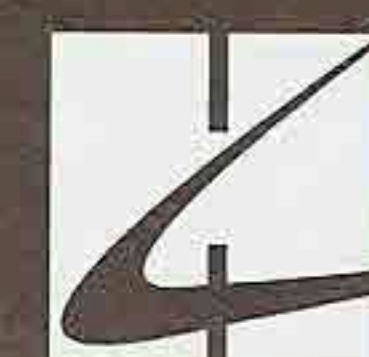


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